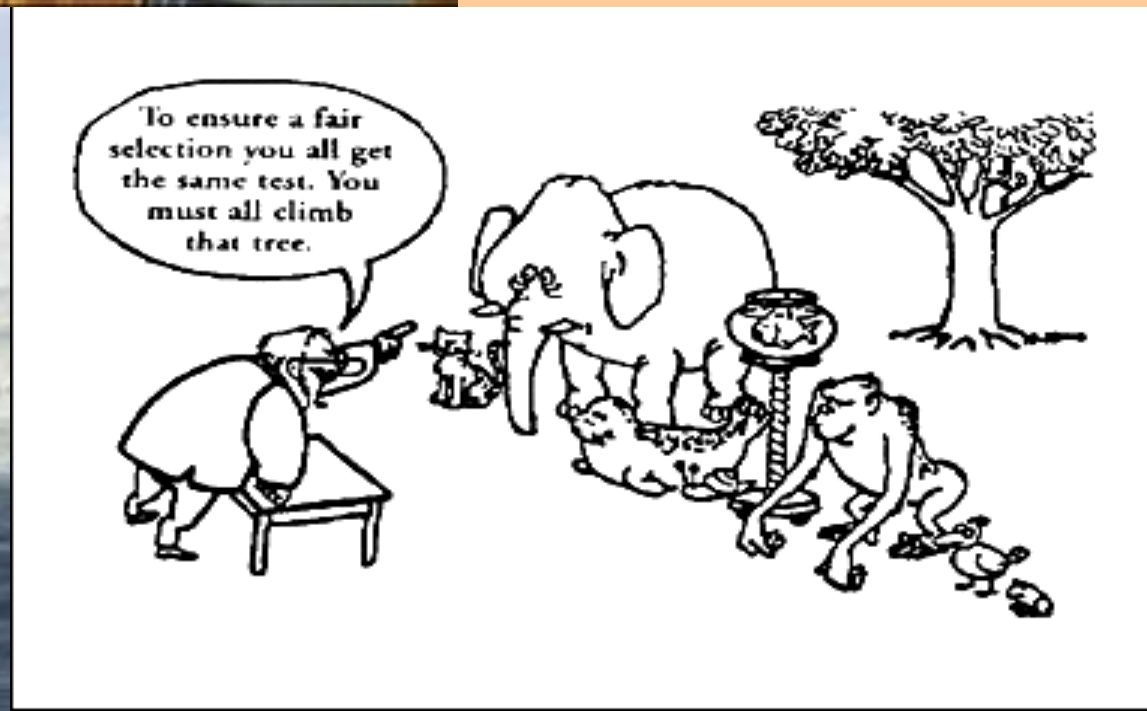


Approaching HSC English

Karen Yager
& Matt Bentley



High Expectations

'Schools that establish high expectations for all students and provide the support necessary to achieve these expectations have high rates of academic success'
(Bernard 1995).

WHAT MATTERS MOST
IS HOW YOU SEE YOURSELF.





Approaches

- 'Nailing it!'
- No excuses
- Deadlines
- Immersion in writing
- Chunking the writing
- Modelling and exemplars
- The flow!
- Rich and evocative texts
- HSC concepts and requirements



- *'If our aim is to improve student performance, not just measure it, we must ensure that students know the performances expected of them, the standards against which they will be judged, and have opportunities to learn from the assessment in future assessments'* (Wiggins, 2002).
- *'If performance flaws are not detected and corrected, these can become ingrained and will be much harder to eradicate later'* ((Dinham, 2008).

THE SKY IS THE LIMIT



*When you have a dream, don't let anything dim it.
Keep hoping, keep trying ... the sky is the limit!*
Anonymous

Haptics

- The act of writing is a complex cognitive process relying on intricate perceptual sensorimotor combinations.
- The physical action of forming letters while writing by hand is important in helping the brain to remember the letters that are written.
- Mangen and Velay 2012



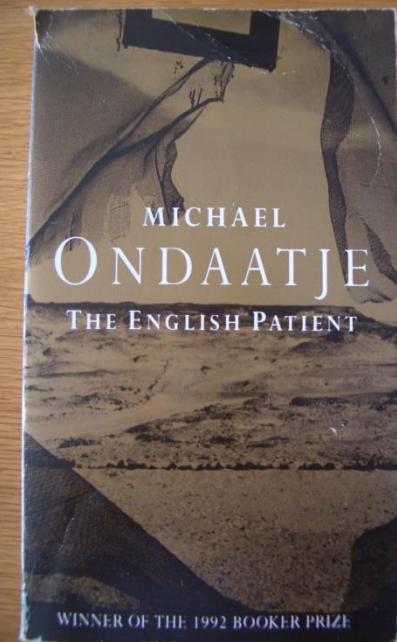
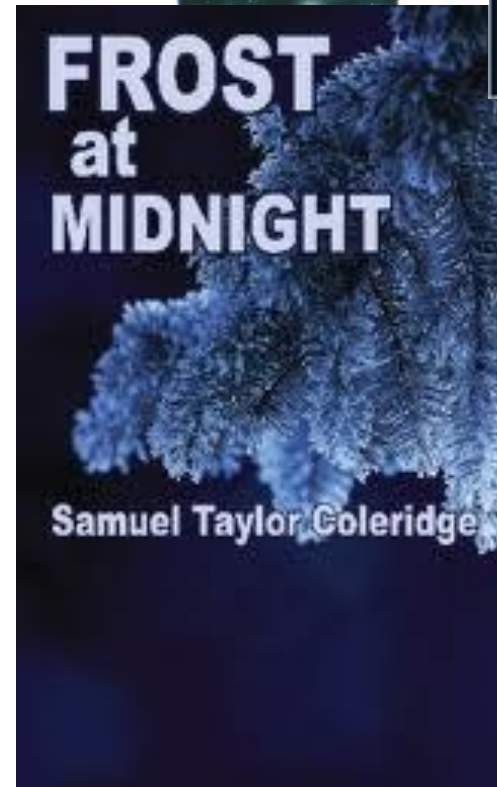
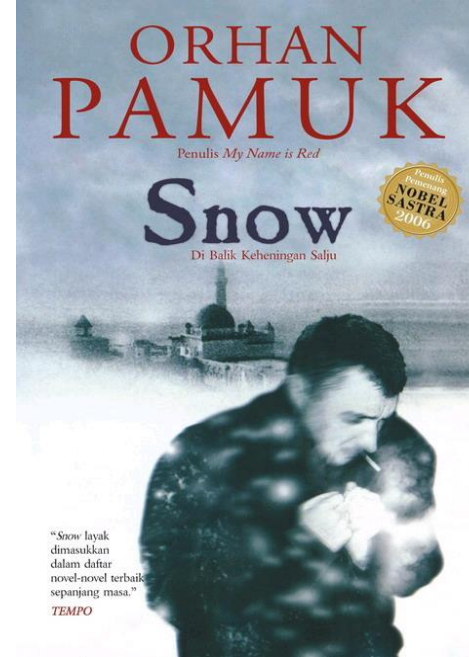
Enriching understanding and use of language

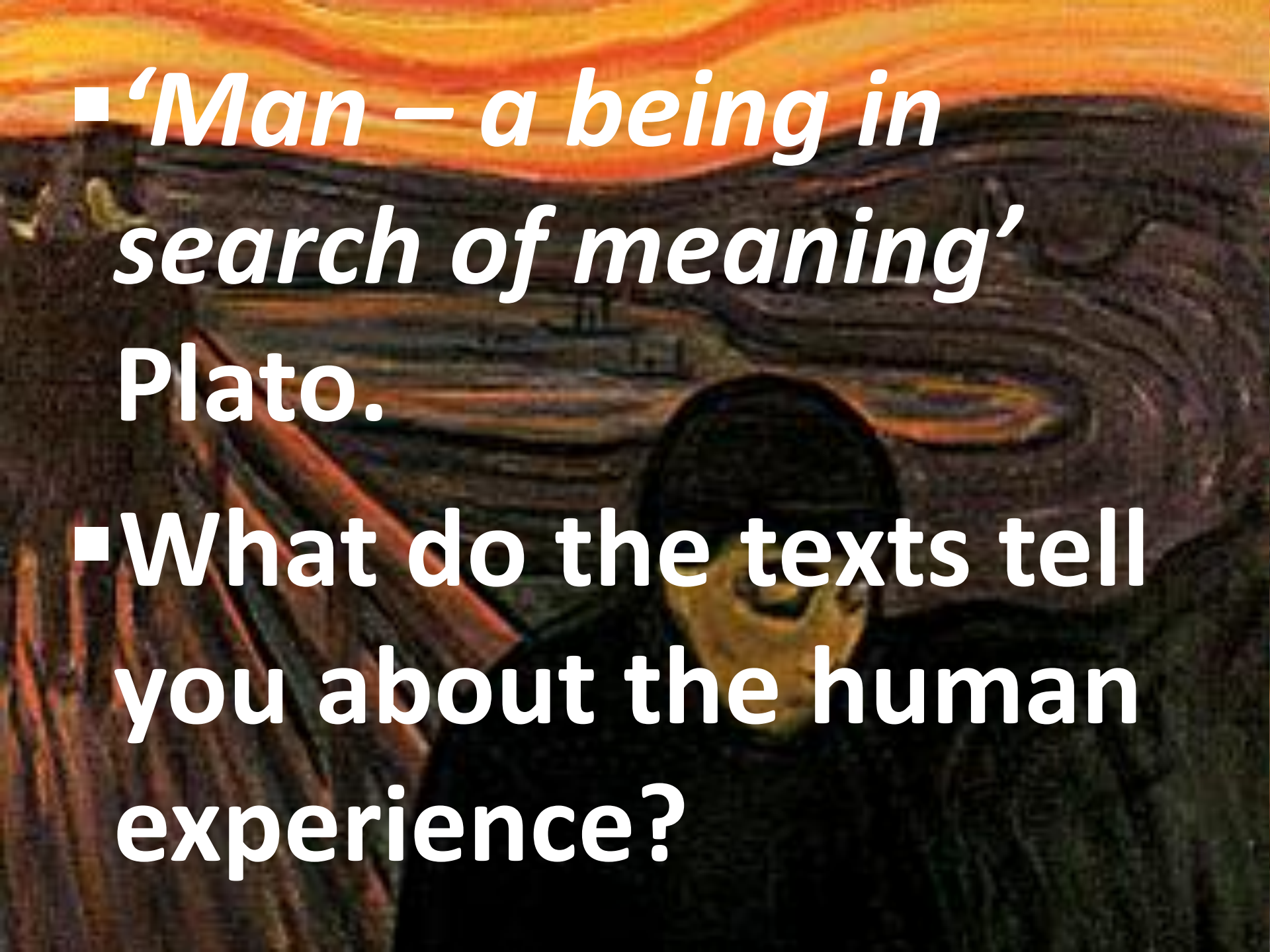
- Verbs: evaluate, discuss...
- BOS glossary
- Language terms and techniques
- Spotlighting at the word and sentence level
- Synthesis: The overarching concepts and ideas



Experiencing Texts

- Plethora of extracts focused on a theme or concept
- Artistry
- Form and structure
- Cafes – students as experts analysing texts
- Found texts – stealing lines
- Emulating styles, such as Winton



The background of the slide is a painting. It depicts a man in a dark, swirling landscape. The sky is a vibrant orange and yellow, suggesting a sunset or sunrise. The man is in the foreground, looking down, with a dark, swirling landscape around him. The overall mood is contemplative and dramatic.

- *'Man – a being in search of meaning'*
Plato.

- What do the texts tell you about the human experience?

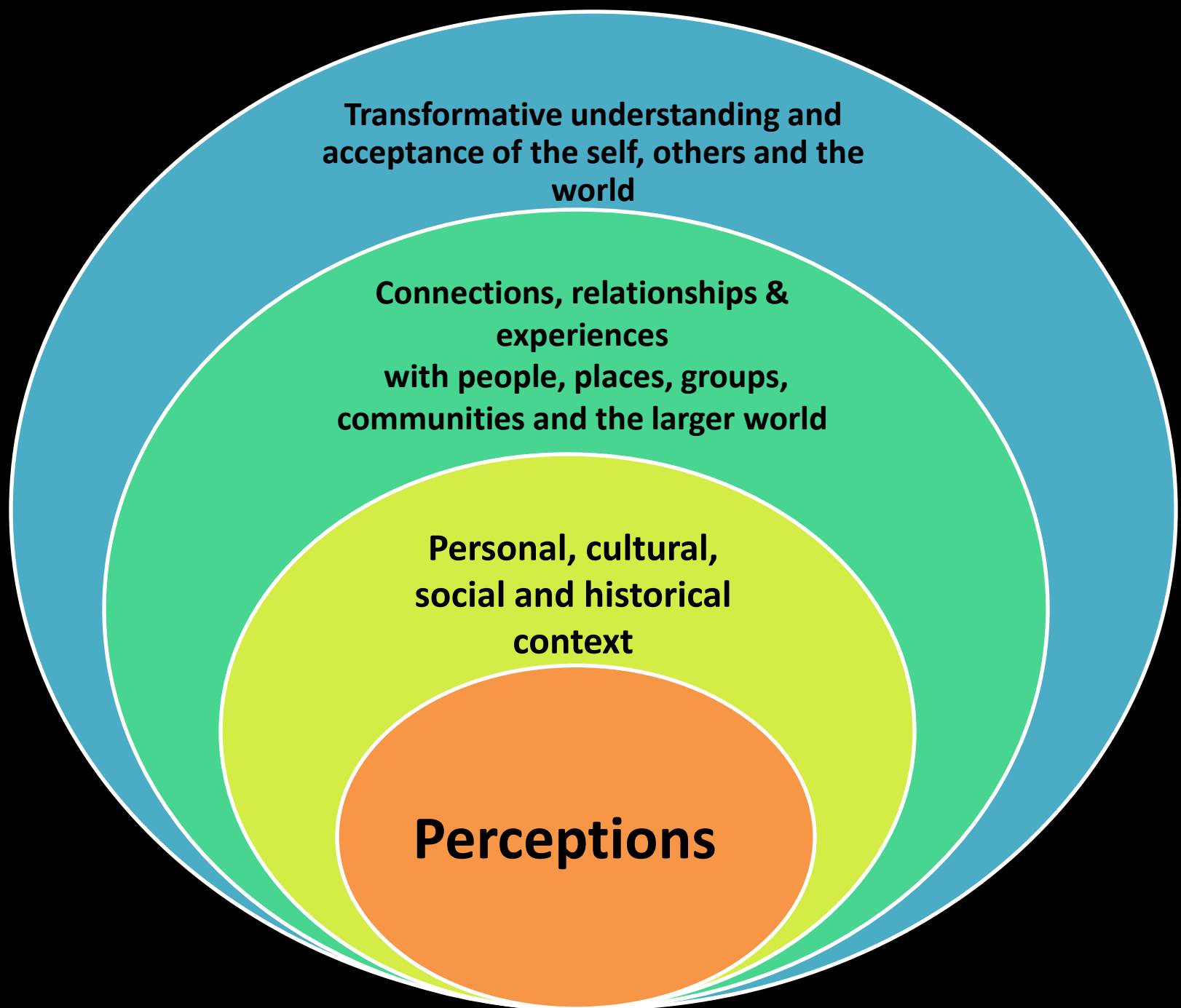


AOS: Belonging



The Rubric

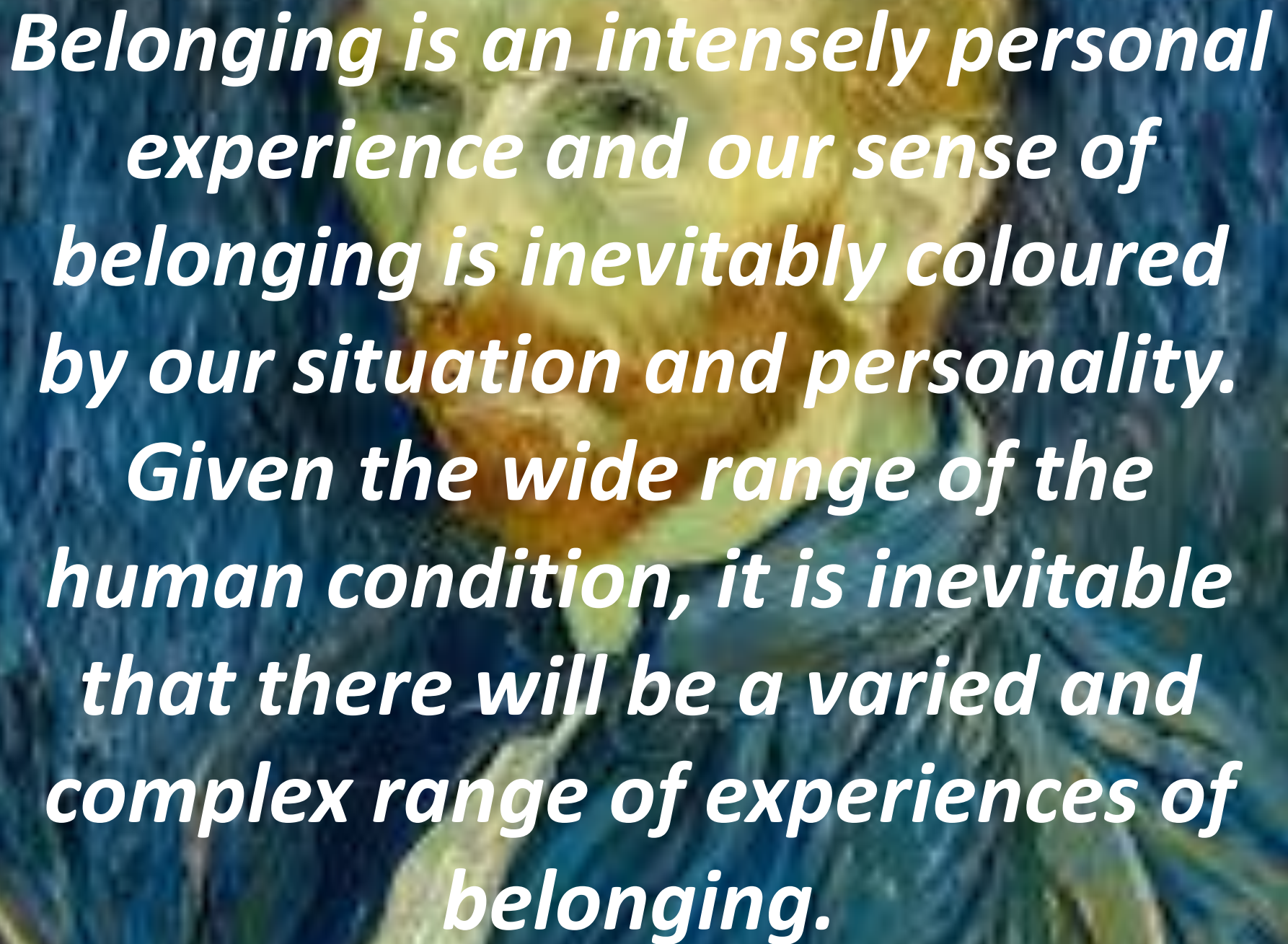
- **Perceptions** and ideas of belonging, or of not belonging, vary.
- These perceptions are shaped within personal, cultural, historical and social **contexts**.
- A sense of belonging can emerge from the connections made with **people, places, groups, communities and the larger world**.
- Students may consider aspects of belonging in terms of **experiences and notions of identity, relationships, acceptance and understanding**.



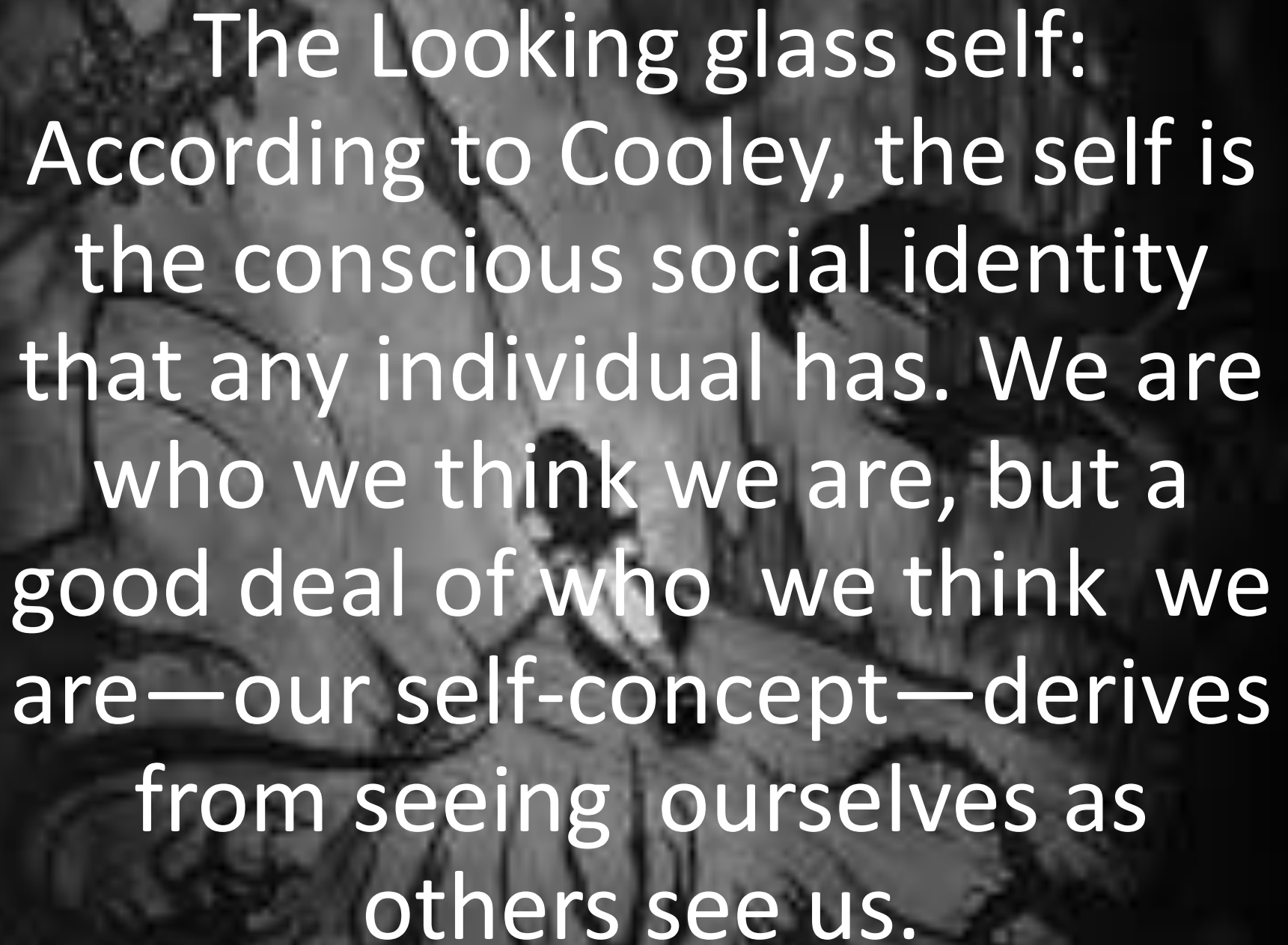
*'People only see what they
are prepared to see'*

Emerson.

How an individual responds to a
belonging is contingent on how
they view the world based on
their assumptions, perceptions,
context and values.



Belonging is an intensely personal experience and our sense of belonging is inevitably coloured by our situation and personality. Given the wide range of the human condition, it is inevitable that there will be a varied and complex range of experiences of belonging.



The Looking glass self:
According to Cooley, the self is
the conscious social identity
that any individual has. We are
who we think we are, but a
good deal of who we think we
are—our self-concept—derives
from seeing ourselves as
others see us.

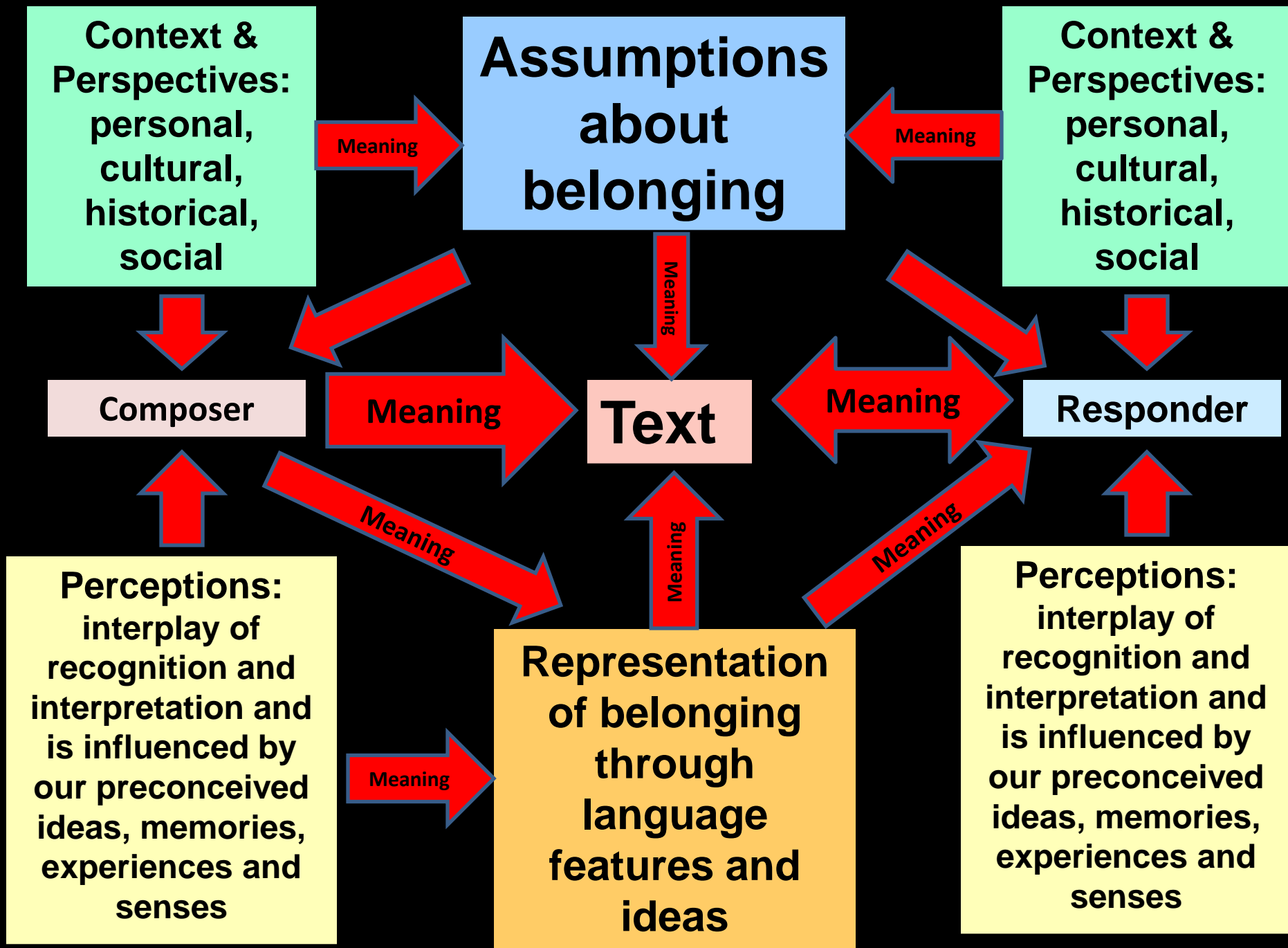


*We shall not cease from
exploration*

*And the end of all our exploring
Will be to arrive where we
started*

*And know the place for the first
time.*

TS. Eliot – ‘The Waste Land’



The Concept of Belonging

- How do you view the notion of belonging?
- Do the texts invite you to belong to their worlds?
- How do the texts represent the concept of belonging?
- How do your perception and assumptions about belonging compare with that of the composers you are studying?
- Has your perspective been challenged or altered?
- What lines of argument have you developed as a result?

Theses

- Essential to develop at least four overarching theses or points of view
- A synthesis of the ideas you have gathered about belonging.
- Apply to all sections of Paper 1.





Theses

The greatest barrier to belonging is the self: our perceptions, assumptions and degree of self-efficacy act as enablers or impediments.



Theses

Belonging comes from within rather than without. To belong is to be. We cannot belong until we understand ourselves.



Section 1: Reading Task

- *“Strong responses demonstrated perception and insight into the **ideas** embedded in the texts and supported a thesis with effective **textual evidence**.”*
- *“Weaker responses simply described the content of either the written or visual without linking them”*
- *“A discussion which focused primarily on language techniques often restricted the candidates’ opportunity to demonstrate their understanding of the ideas in the texts or to develop their ideas effectively”*



Reading Task

- The ideas!
- Composer's purpose and attitude towards belonging
- **How** language features, form and structure represent belonging
- How you respond **personally** to the ideas in the texts.





Reading Task

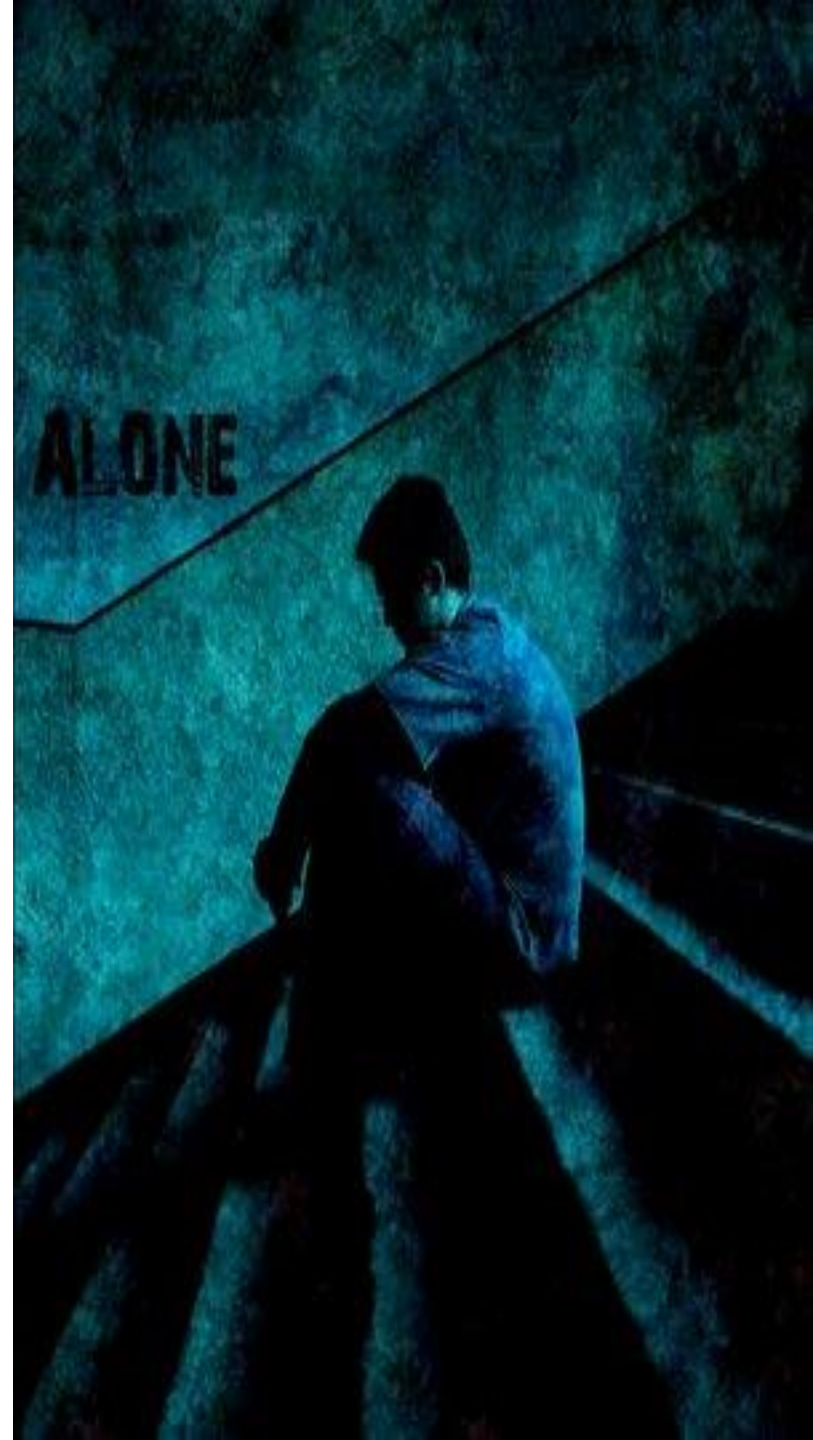
- Use 10 minutes reading time to look for the **overarching concept** or theme about Belonging
- Interrogate the **questions**.
- Check the **mark value**
- **Support** answers with examples and specific quotations.
- Read the **rubric** – this tells you what is being assessed.



Reading Task

What is the question asking for;

- An idea about belonging? *Make sure that this is linked specifically to the text*
- An evaluation of how language or visual techniques shape meaning in a text? *Remember to clearly identify techniques and explain their effect*
- The unpacking of a concept? *Provide specific insights and supporting evidence*
- Evaluation or synthesis between texts?



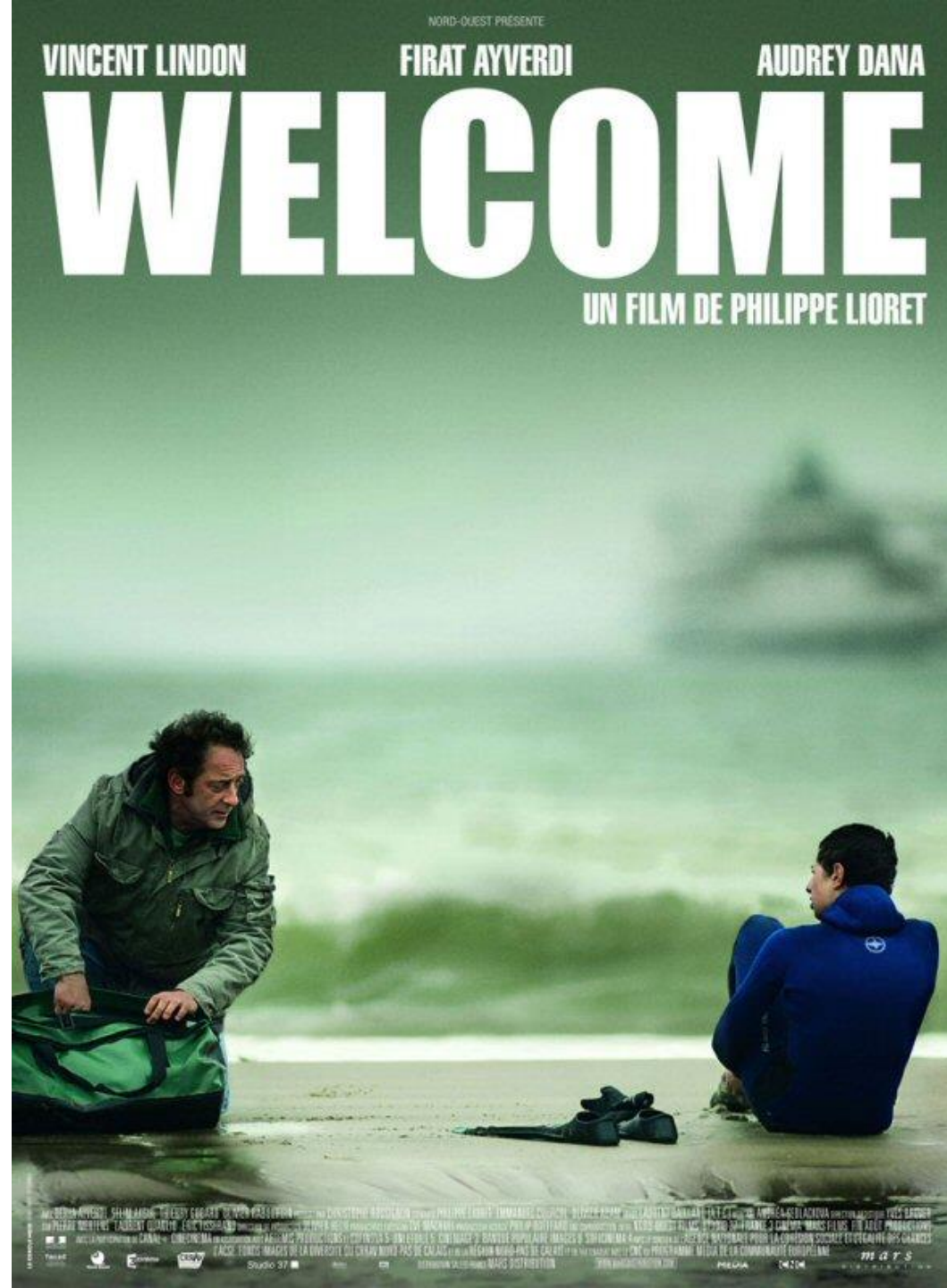
Enriching analytical skills

- Interrogating the composer's purpose and intended audience
- Composing expositions with a purpose
- Finding the emotive words or salient images first to uncover the meaning
- Highlighting key words
- Privileging ideas over techniques





- **Assumptions** about belonging that have shaped the representation.
- **Different perspectives** on belonging.
- **Synthesis** in final question



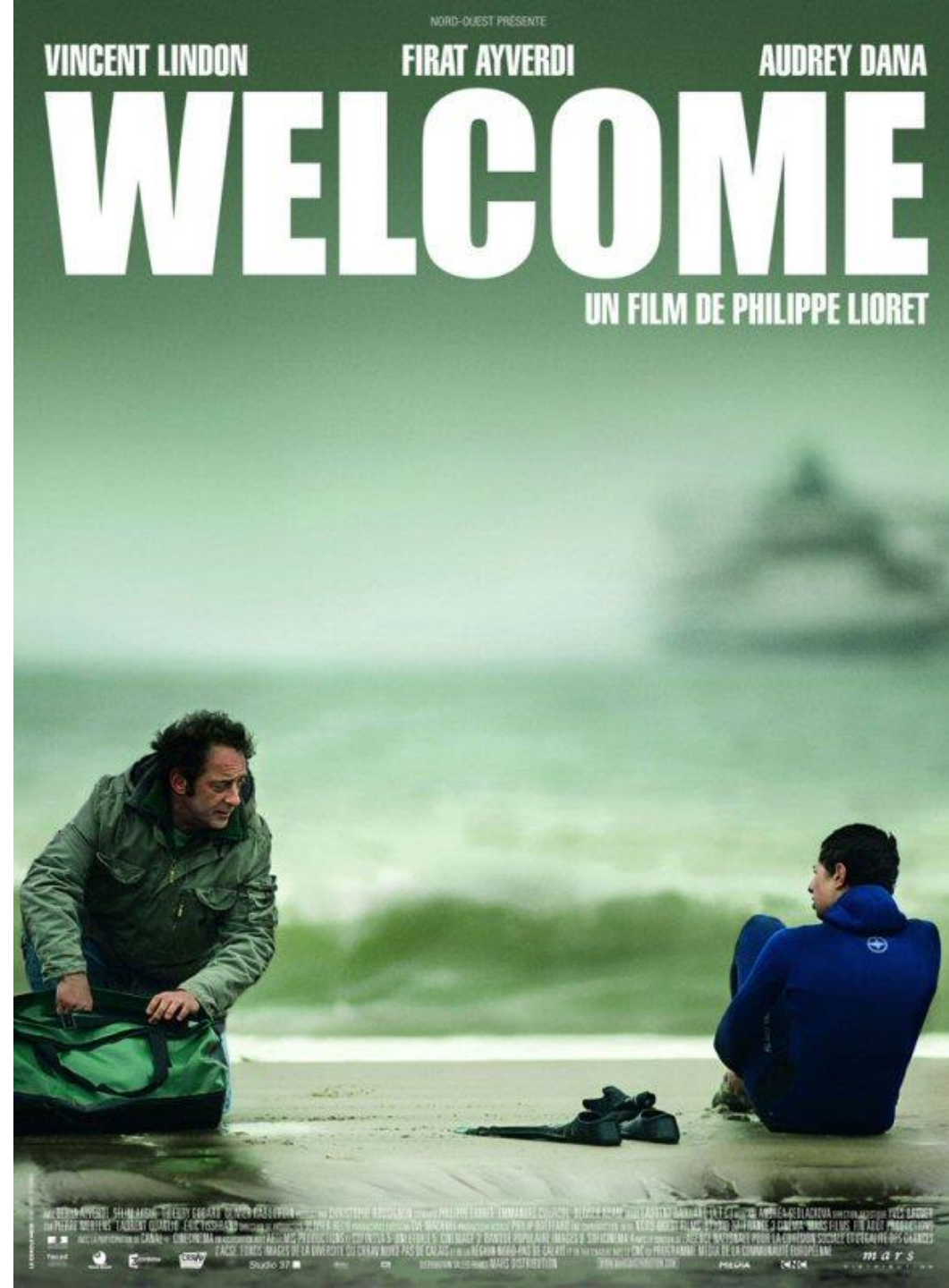


Synthesis Question

- A range of questions could be asked:
 - **Evaluative** (*In your opinion, which text was most effective in conveying an idea about belonging?*)
 - **Comparison** (*How did two of the texts convey different ideas about belonging?*)
 - **Concept** (*How did two of the texts reflect the importance of landscape to belonging?*)
- You need to write comprehensively (a page at the very minimum – two pages desirable).
- Discuss form and features of both texts supported by detailed references.
- You MUST address texts equally.



- Line of argument or **THESIS** in first topic sentence.
- Mini-essay
- Analyse HOW meaning is conveyed through form and language
- **INTEGRATE, COMPARE** texts within paragraphs.
- End with an **EVALUATIVE** statement.



'Nouns are the bones that give a sentence body. But verbs are the muscles that make it go' Mervin Block.

'Don't tell me the moon is shining; show me the glint of light on broken glass' Anton Chekhov.



Section II: Imaginative Response

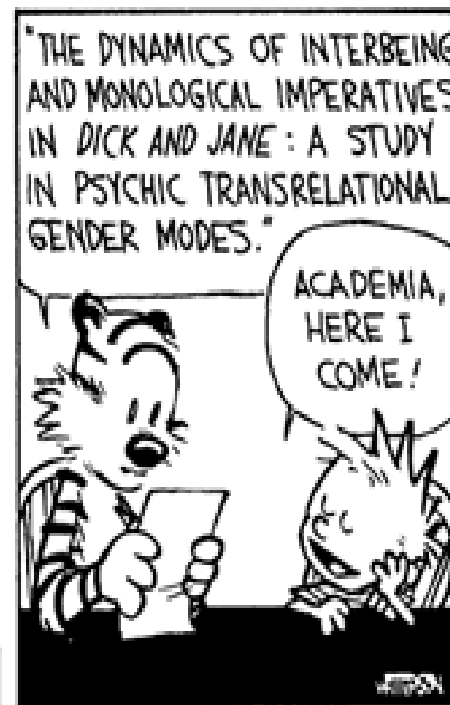
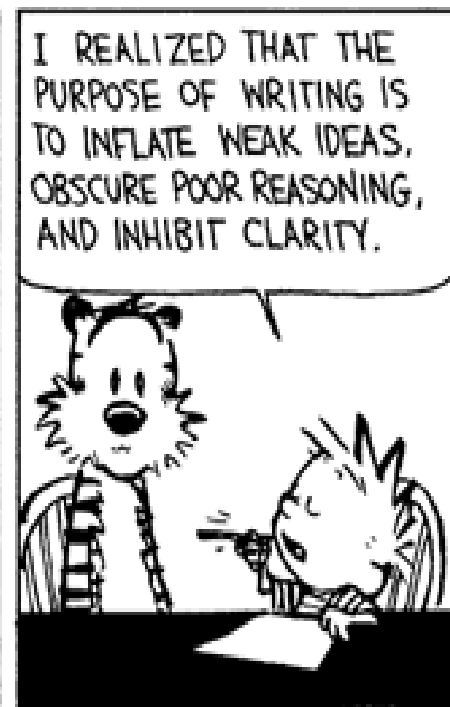
Art of Writing

- Writing is a craft that can be learned and transformed to become artistry!
- Explicitly focus on the craft and artistry!



Words

‘Words are not just words. They are the nexus—the interface—between communication and thought. When we read, it is through words that we build, refine, and modify our knowledge’
(Marilyn Jager Adams, 2009).



Sound



- Sound: the vowels and consonants, and syntax - euphony, discordance, disruption
- Plosive or fricative consonants
- Long or short vowel sounds



The Verbs


- Muscles of writing
- Purveyors of meaning
 - polysemy
- *The orange streetlight from the window **latticed** him as he crossed the floor at a clip.*
- *Swallows **scissored** out from underneath the rafters.*



Imagery

- Visceral
- Gustatory
- Auditory
- Olfactory
- Focus on the look, sound, feel, taste...

'Around the watchers, the city still made its everyday noises. Car horns. Garbage trucks. Ferry whistles. The thrum of the subway. The M22 bus pulled in against the sidewalk, braked, sighed down into a pothole. A flying chocolate wrapper touched against a fire hydrant' (Colum McCann).

An abstract painting with a textured, painterly style. The background is a mix of warm and cool colors: yellows, oranges, and reds at the top, transitioning into blues and greens in the middle, and deep reds and oranges at the bottom. There are some darker, more saturated areas, possibly representing a face or a figure, though they are not clearly defined. The overall effect is one of intense, layered emotion and sensory richness.

The real voyage
of discovery is not
in seeking new places,
but in seeing with
new eyes.

- Marcel Proust

Colour the Writing

- **Synaesthesia:**
 - Colour is attributed to sounds, odor to colours, sound to odours, etc
 - Bruno Schulz's *Street of the Crocodiles*: 'Adela would plunge the rooms into semidarkness by drawing down the linen blinds. All colors immediately fell an octave lower the room filled with shadows, as if it had sunk to the bottom of the sea and the light was reflected in mirrors of green water.'



Structure & Syntax

Paragraphing:

- Deliberately drives the pace, topic sentences, varying paragraph length such as a single sentence paragraph

Sentences:

- Lexical density and variety of beginnings and length, such as: complex, simple, compound, exclamatory and declarative sentences



A small, green dragon with a long neck and a large, dark, leaf-like wing is perched on a person's fingers. The dragon's head is turned slightly to the left, and its body is positioned horizontally across the fingers. The background is a soft, out-of-focus brown.

Structure and Form

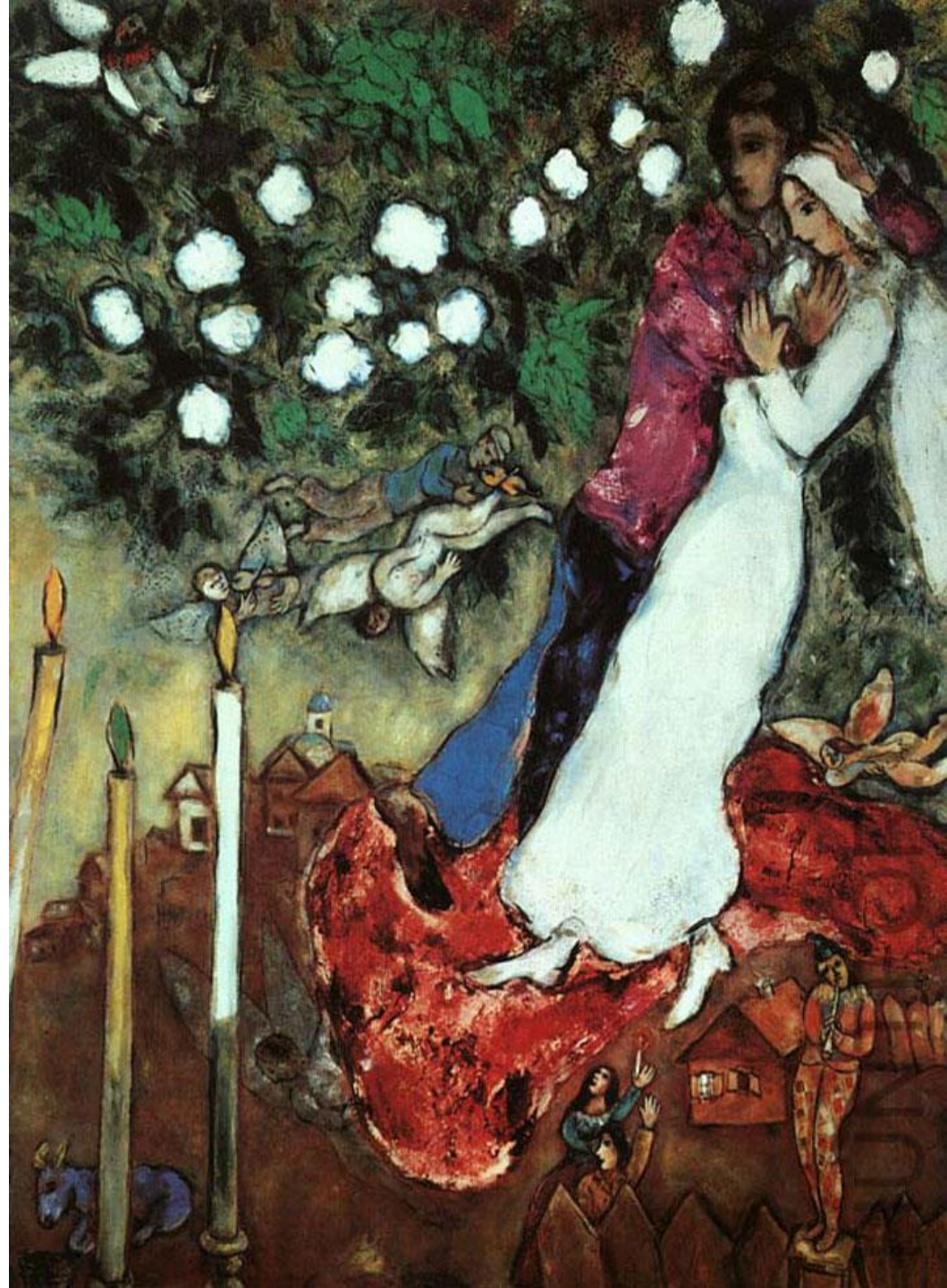
Structure and form:

- Cyclical
- Elliptical
- Flash back
- A fragment
- Intertextuality
- **Subtlety:**
 - Tension
 - Ambivalence
 - Pathetic fallacy





- The art of the first and last lines! - <http://www.stylist.co.uk/life/the-best-100-opening-lines-from-books>
- The details
- Verbal cinema: They could open their response with an extreme close-up and then draw back to a medium shot, and so on.





Voice

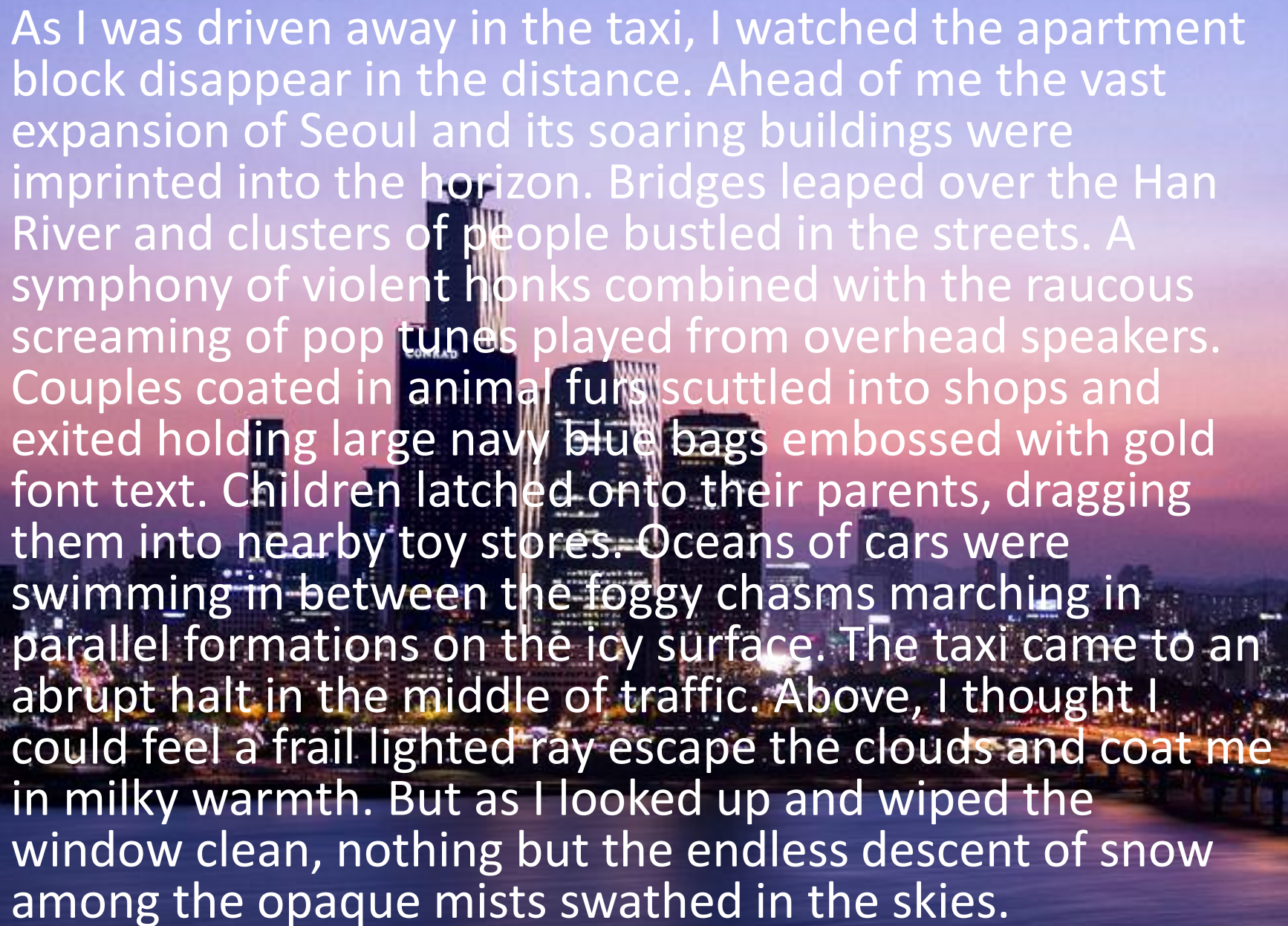
- Writing from experience
- Conviction
- Word choice
- Look into the mirror
*'Life, like a dome of many-colored glass,
Stains the white radiance of eternity'*
(Percy Bysshe Shelley
'Adonais').



Place

- Eye for details
- Synaesthesia: colour, sound, smell...
- Imagery
- Authentic references
- Rich texts
- Pathetic fallacy





As I was driven away in the taxi, I watched the apartment block disappear in the distance. Ahead of me the vast expansion of Seoul and its soaring buildings were imprinted into the horizon. Bridges leaped over the Han River and clusters of people bustled in the streets. A symphony of violent honks combined with the raucous screaming of pop tunes played from overhead speakers. Couples coated in animal furs scuttled into shops and exited holding large navy blue bags embossed with gold font text. Children latched onto their parents, dragging them into nearby toy stores. Oceans of cars were swimming in between the foggy chasms marching in parallel formations on the icy surface. The taxi came to an abrupt halt in the middle of traffic. Above, I thought I could feel a frail lighted ray escape the clouds and coat me in milky warmth. But as I looked up and wiped the window clean, nothing but the endless descent of snow among the opaque mists swathed in the skies.



Characterisation

- Idiosyncrasies
- Voice
- Complexity
- Perspectives and values
- Back story
- How they move and act in the setting
- Dialogue and voice
- Relationships
- Actions and consequences
- Enlightenment



Approaches

- Memories – a window in to the past
- A [photograph](#)
- A talisman
- Packing the character's suitcase and taking them to another place
- A place, person, sport or experience that you connect with
- A headline or current event
- An object





- An object – detailed description
- Triggers a memory
- Transported to the time and place
- The people and what happened
- Back to the present – end with an epiphany



Section 3

Critical Response

The texts of your own choosing
become the discriminators for your
response.



HSC Examination Rubrics

In your answer you will be assessed on how well you:

- demonstrate understanding of the **concept** of belonging in the context of your study
- analyse, explain and assess the ways belonging is **represented** in a variety of texts
- organise, develop and express **ideas** using language appropriate to audience, purpose and context

Section III: Extended Response

- Must demonstrate understanding of key concepts and ideas of belonging from the rubrics and through the response to the texts
- Develop theses or lines of argument
- Choose texts that connect with concepts



Extended Responses

- **Conceptual understanding:**
 - The thesis or line of argument
 - In response to the question
 - The framework and drivers for extended responses
 - Integrates the response
 - Support and challenge

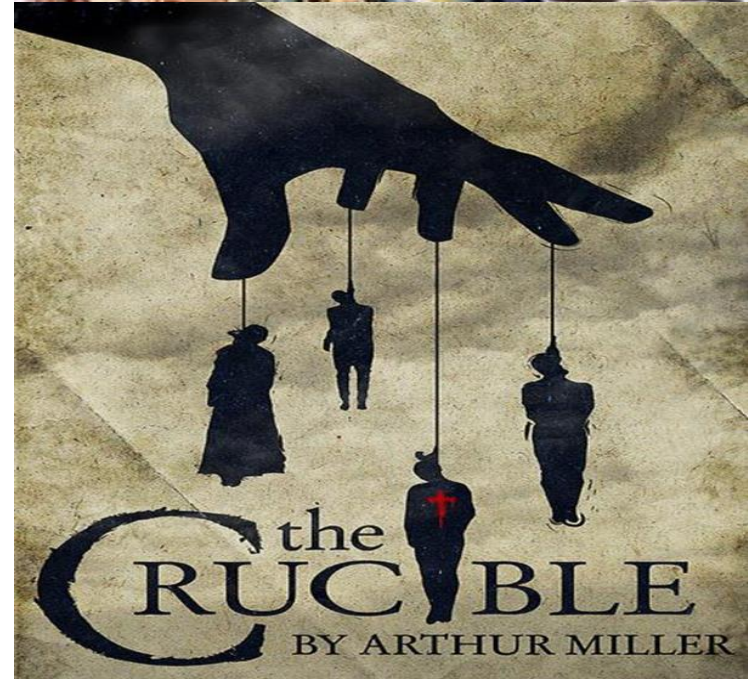


Developing a Thesis

- Strong opening paragraph that introduces a clear line of argument or thesis that directly addresses the question.
- A response that is driven by a thesis connected to the question. Each successive point must further the thesis through textual analysis and support. Support or even challenge then thesis through the analysis of the text/s.
- Precise topic sentences that are connected to and build on the thesis.

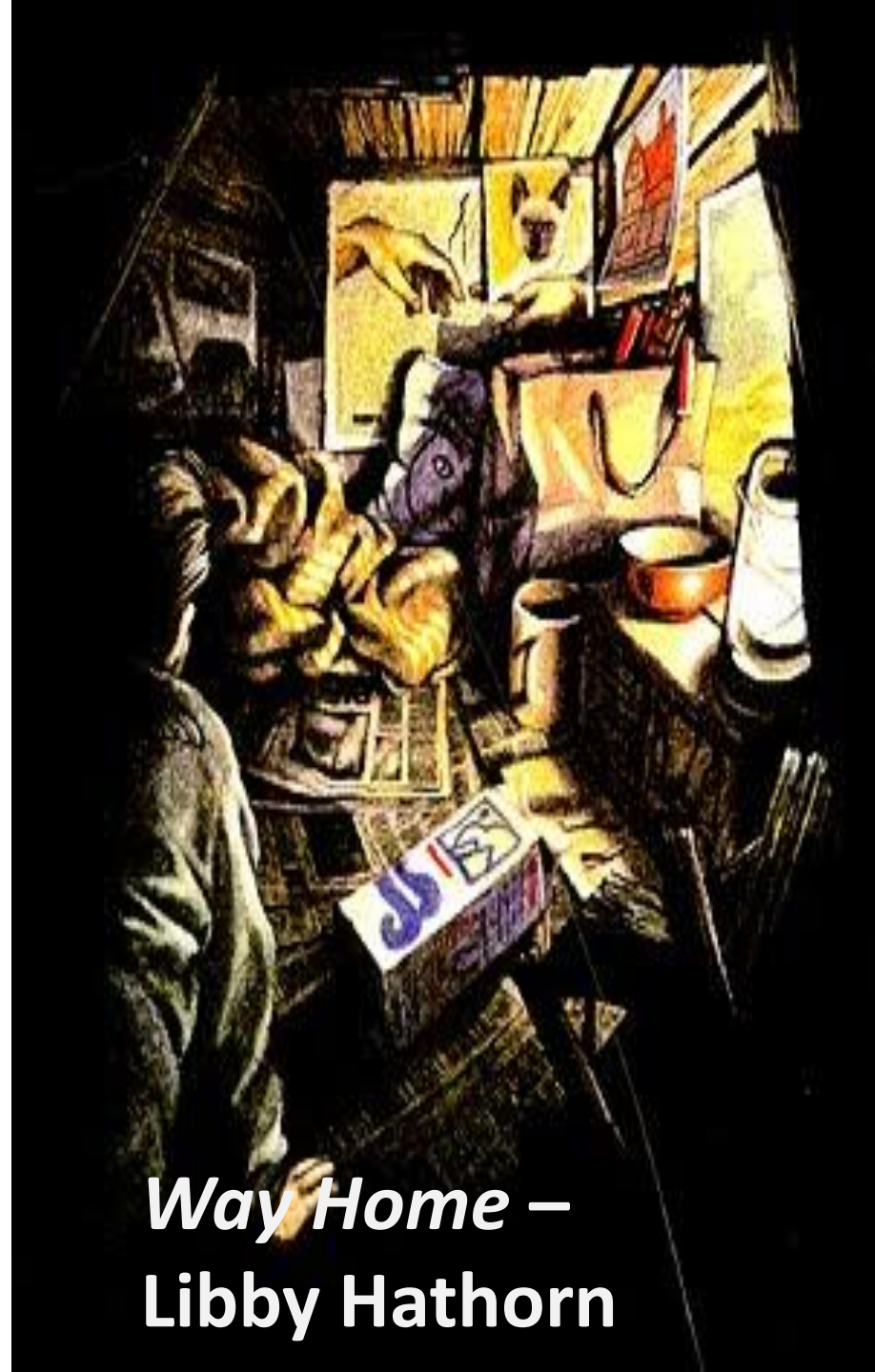
Cohesion

- Making connections between the texts through:
 - The thesis
 - Characters
 - The act of representation
- Connecting words:
Furthermore,
alternatively...



Texts of own Choosing

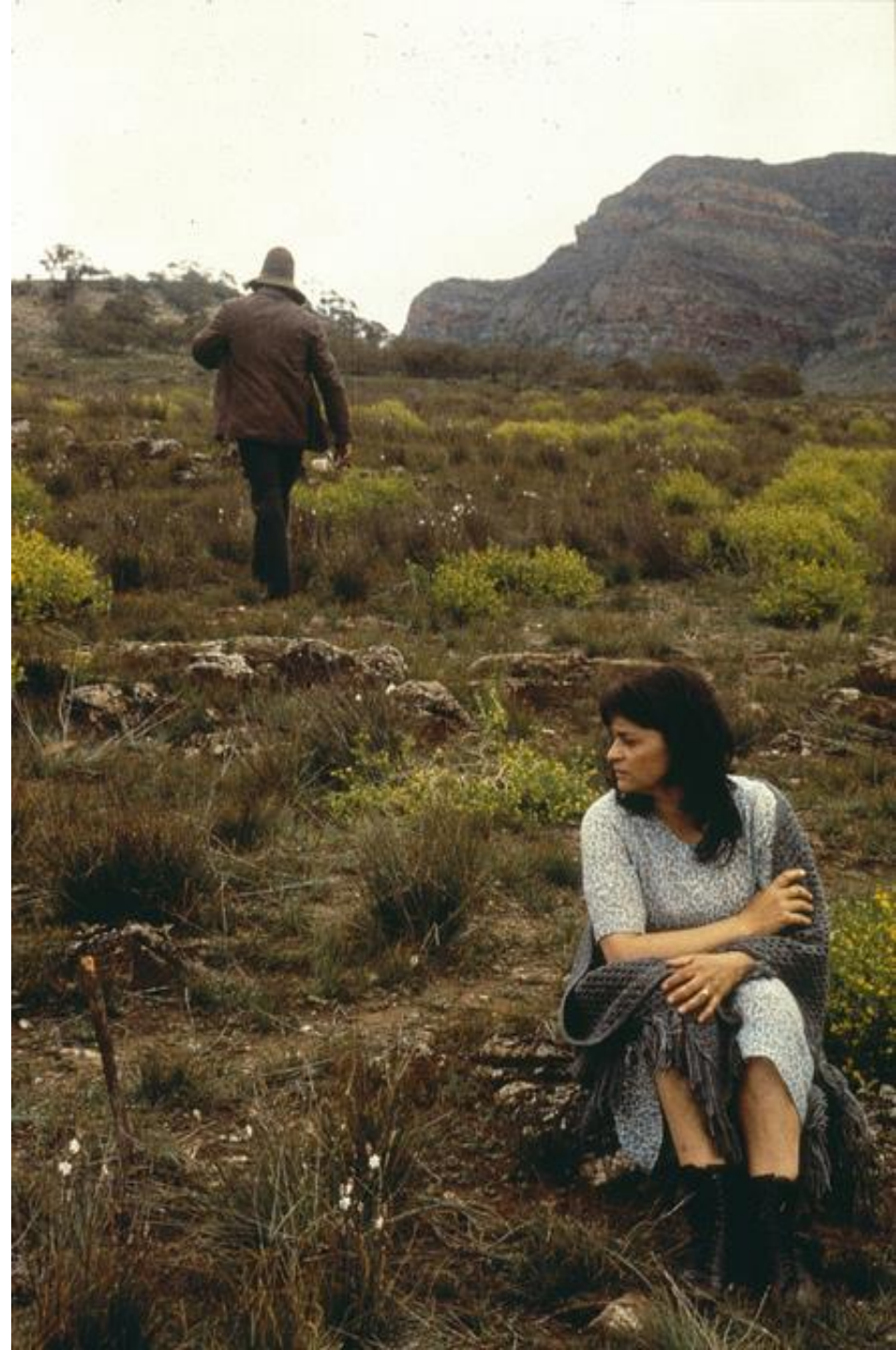
- Discerning choice of related material that enhance and strengthen the argument through subtle comparison or stark contrast.
- Enable the student to support and challenge the theses or lines of argument
- The discriminator!!



Way Home –
Libby Hathorn

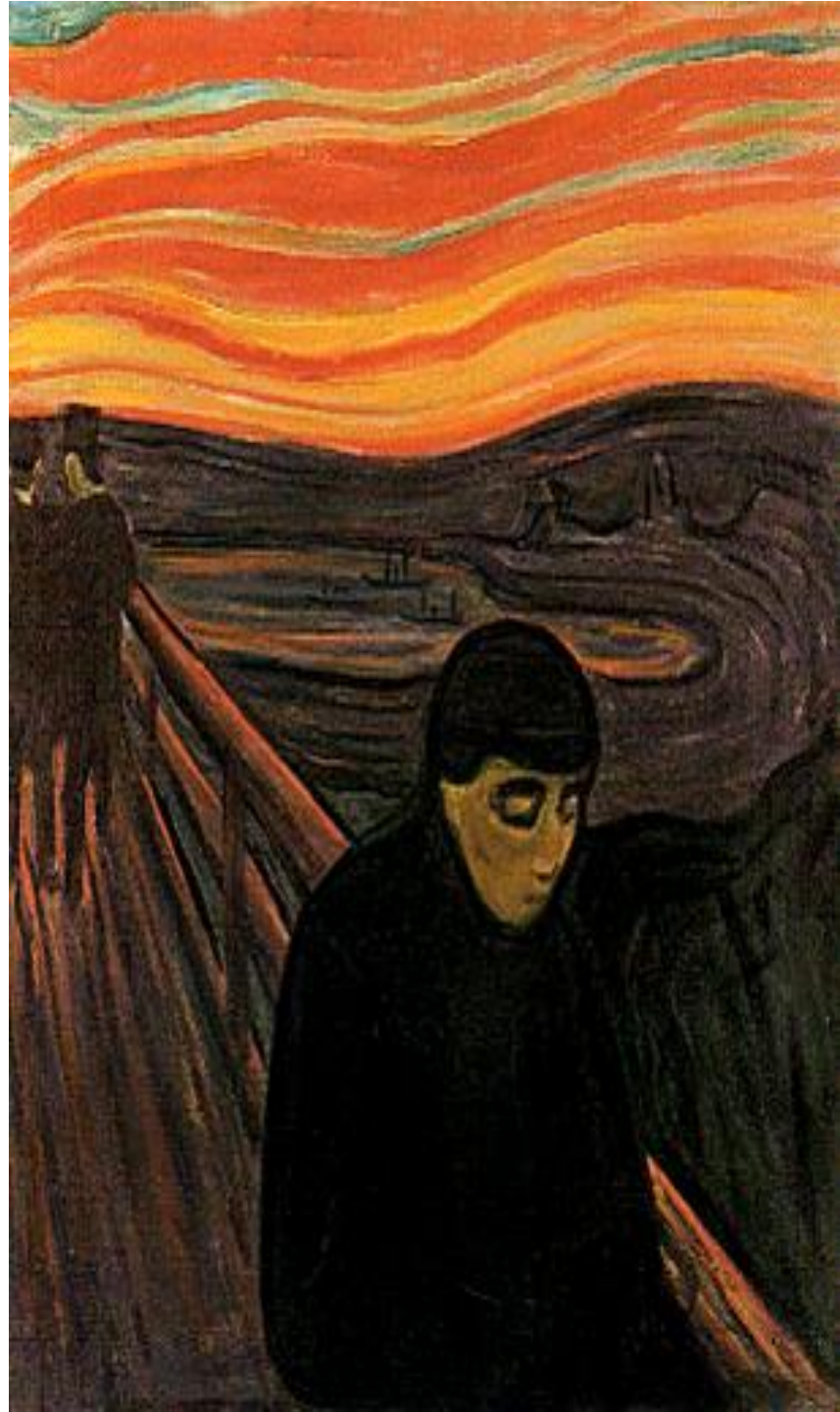
Related Texts

- *Apocalypse Now*
- *Black Balloon*
- (Paul Kelly) *Stories of Me*
- Tim Winton - *The Turning* (short stories)
- Nabokov – *Speak Memory*
- Collum McCann - *Let the Great World Spin*
- Thomas O'Malley – *This Magnificent Desolation*
- Ian McEwan – *Atonement*
- Arundhati Roy - *God of Small Things*



Related Texts

- 'Despair' & 'Scream' – Edvard Munch
- *Love and Honour'* - Nam Le
- *Namatjira* - Scott Rankin
- *The Life Of Pi* – Yann Martel
- *The Bell Jar* – Sylvia Plath
- *Secret Lives of Others*
- *Skin*
- *Death of a Salesman* – Arthur Miller
- *Five Bells* – Gail Jones
- *Persepolis*
- Paul Harding - *Tinkers*



Strategies

- 60-second presentations about the most significant concept
- Suite of poetry
- Hot-seating characters' perceptions of belonging
- Learning objects



Distinctively Visual



Henry Lawson's short stories and related texts

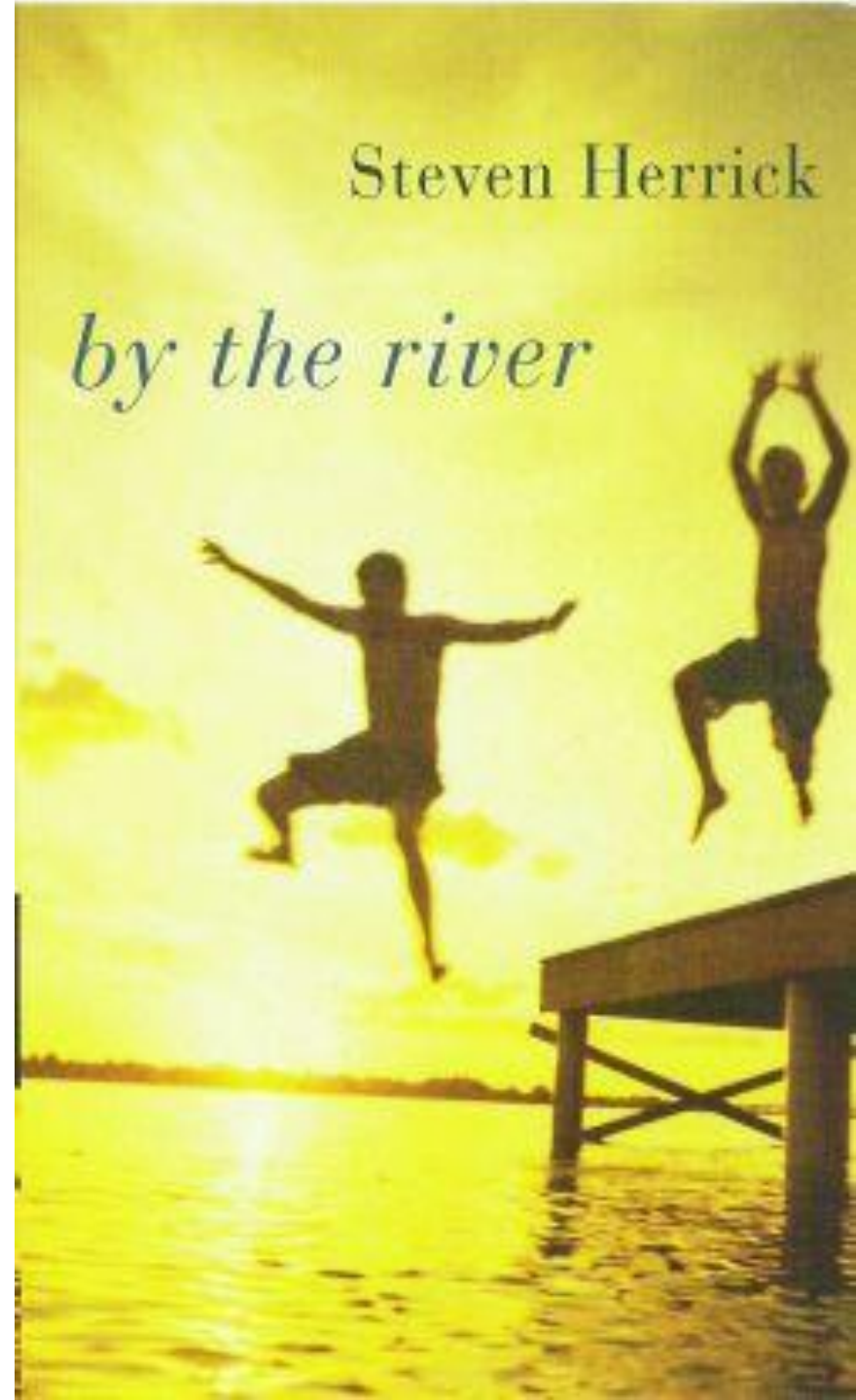
Landscape

- Place defines and shapes us
- Harsh, vast and dry
- Isolated and dangerous
- Water offering life and renewal



By the River

- Steven Herrick's verse novel
- *Brown*
was dry grass all summer,
a dead snake,
cane toads squashed flat,
our house smeared in oil;
nothing that lives,
nothing that shines.



Films

- *No Country for Old Men*
- *True Grit*
- *The Road*
- *The Life of Pi*
- Australian Screen:
film clips:
<http://aso.gov.au/titles/alpha/A/>



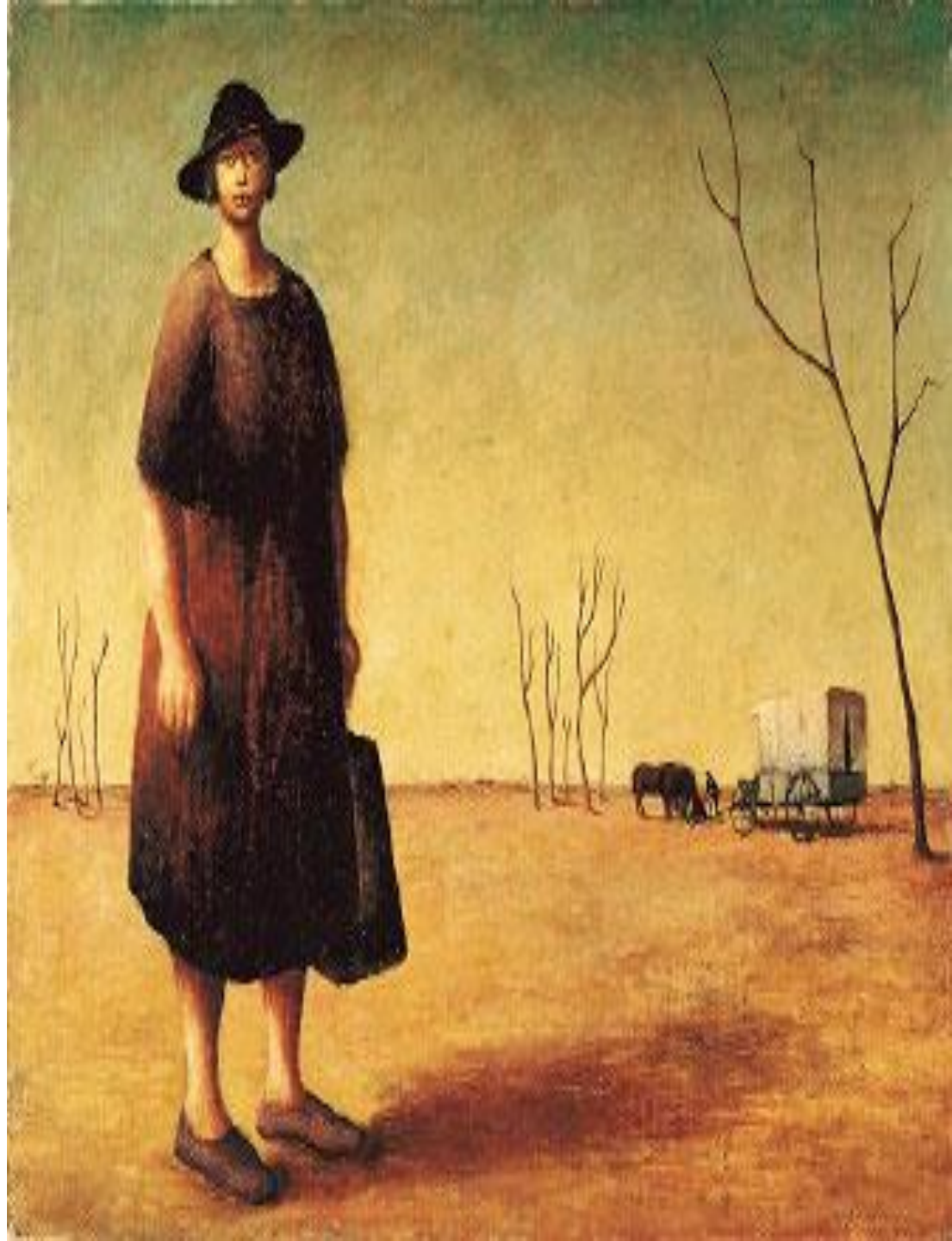
Songs

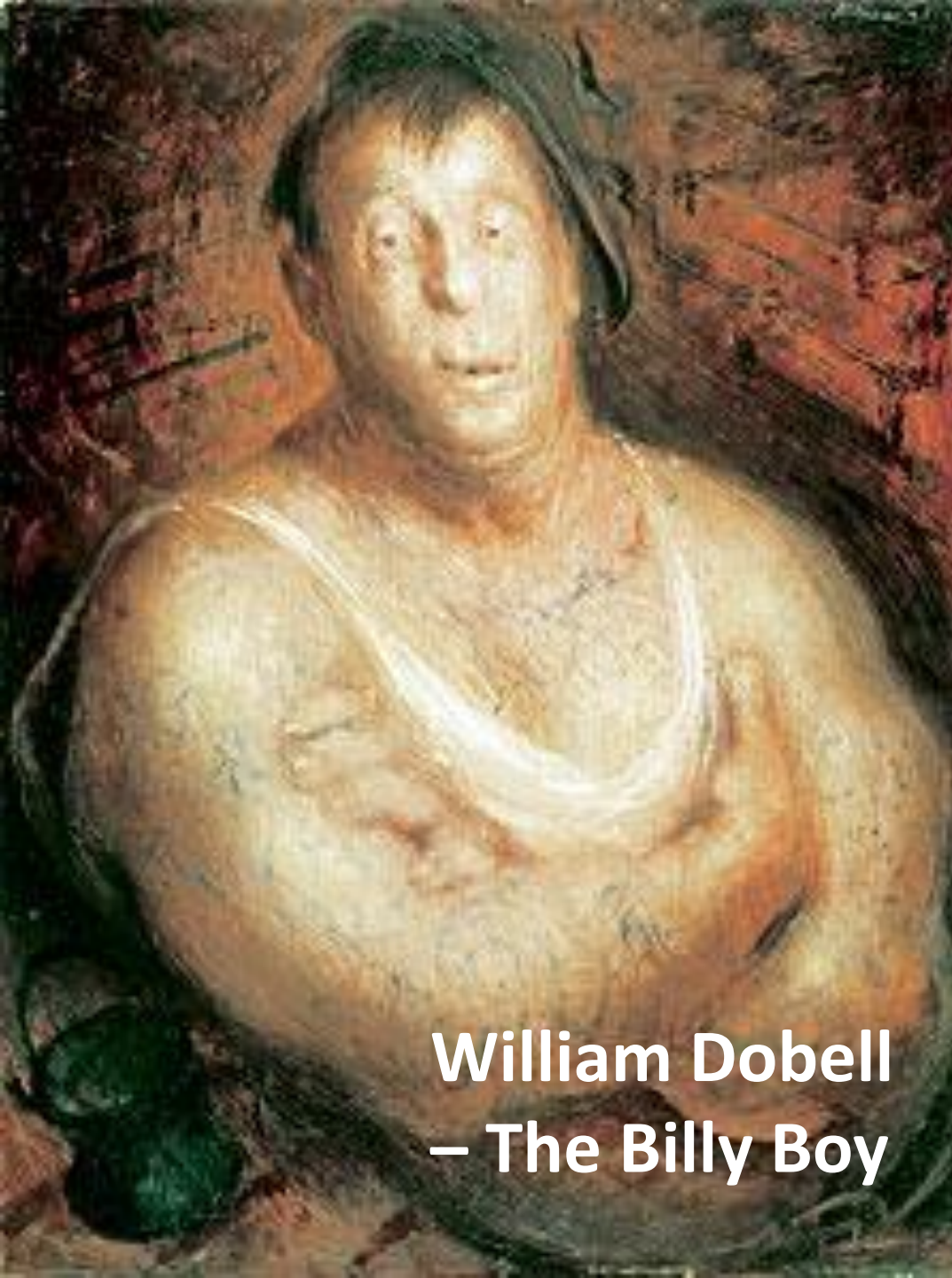
- 'Sounds of then' -
<http://www.youtube.com/watch?v=tSxnvQeqnsE> – gangajang
- 'Droving Woman' – Paul Kelly -
<http://www.youtube.com/watch?v=5fm27zZ4psw&feature=fvsr>



People

- Stoic, courageous and strong
- Resilient and feisty women
- Accepting and convivial men





**William Dobell
– The Billy Boy**



**Sydney Nolan –
Ned Kelly**



Fredrick
McCubbin

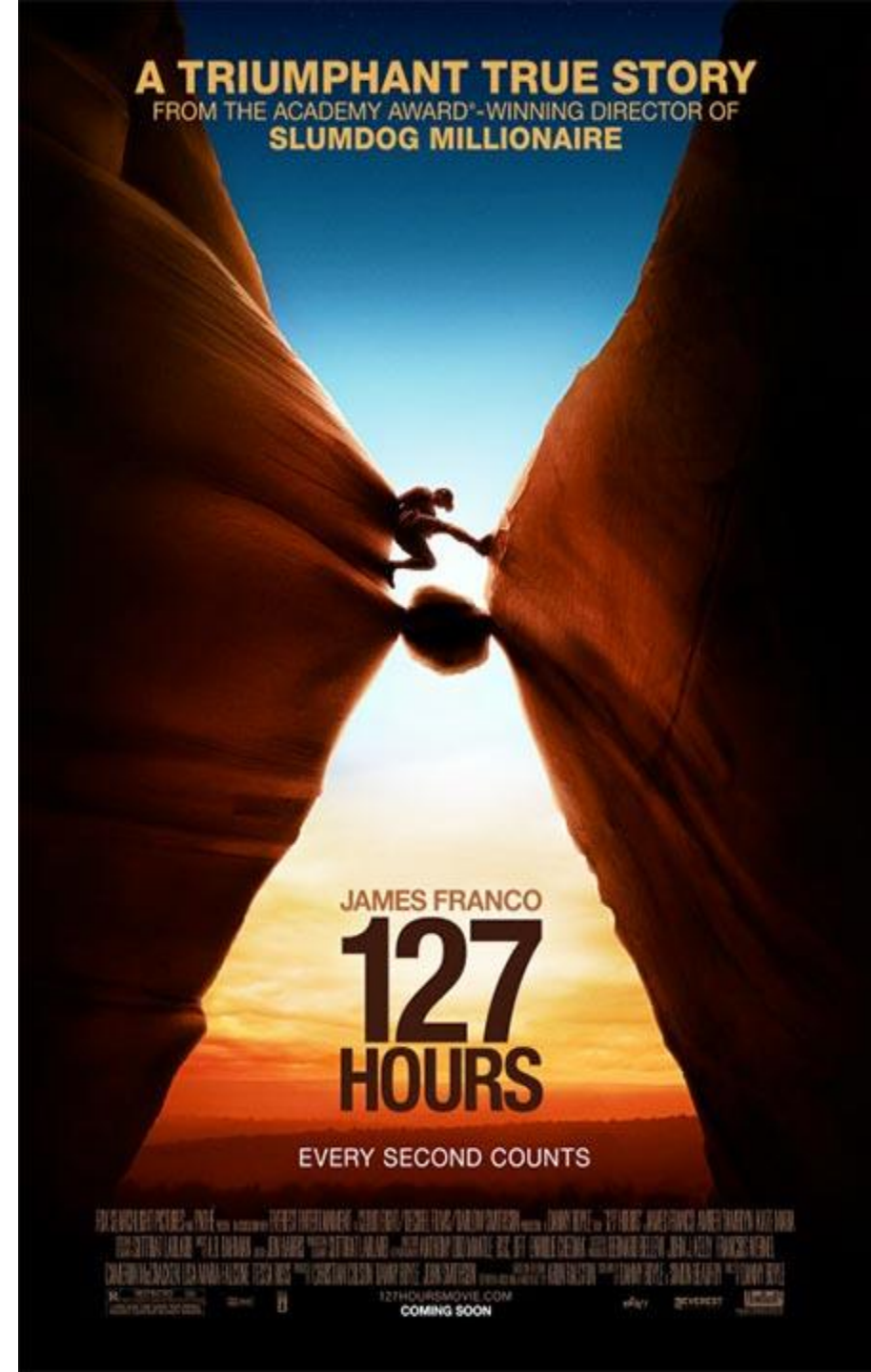




Charles Blackman

Films

- *Of Mice And Men*
- *To Kill a Mocking Bird*
- *O Brother Where Art Thou*
- *127 Hours*
- *Yolongu Boy*
- *Storm Boy*



Songs

- 'On Raglan Road' – Sinead O'Connor - <http://www.youtube.com/watch?v=T6zqb3gf5aA&feature=related>
- 'Streets of London' – Ralph McTell - <http://www.youtube.com/watch?v=DiWomXklfv8&feature=related>



Module A

Exploring Connections

- How **meaning** can be shaped and **reshaped** by considering **connections** between texts
- Understanding of **values** and **context**
- Connections between **contexts, values, ideas,** and the use of **language forms and features**

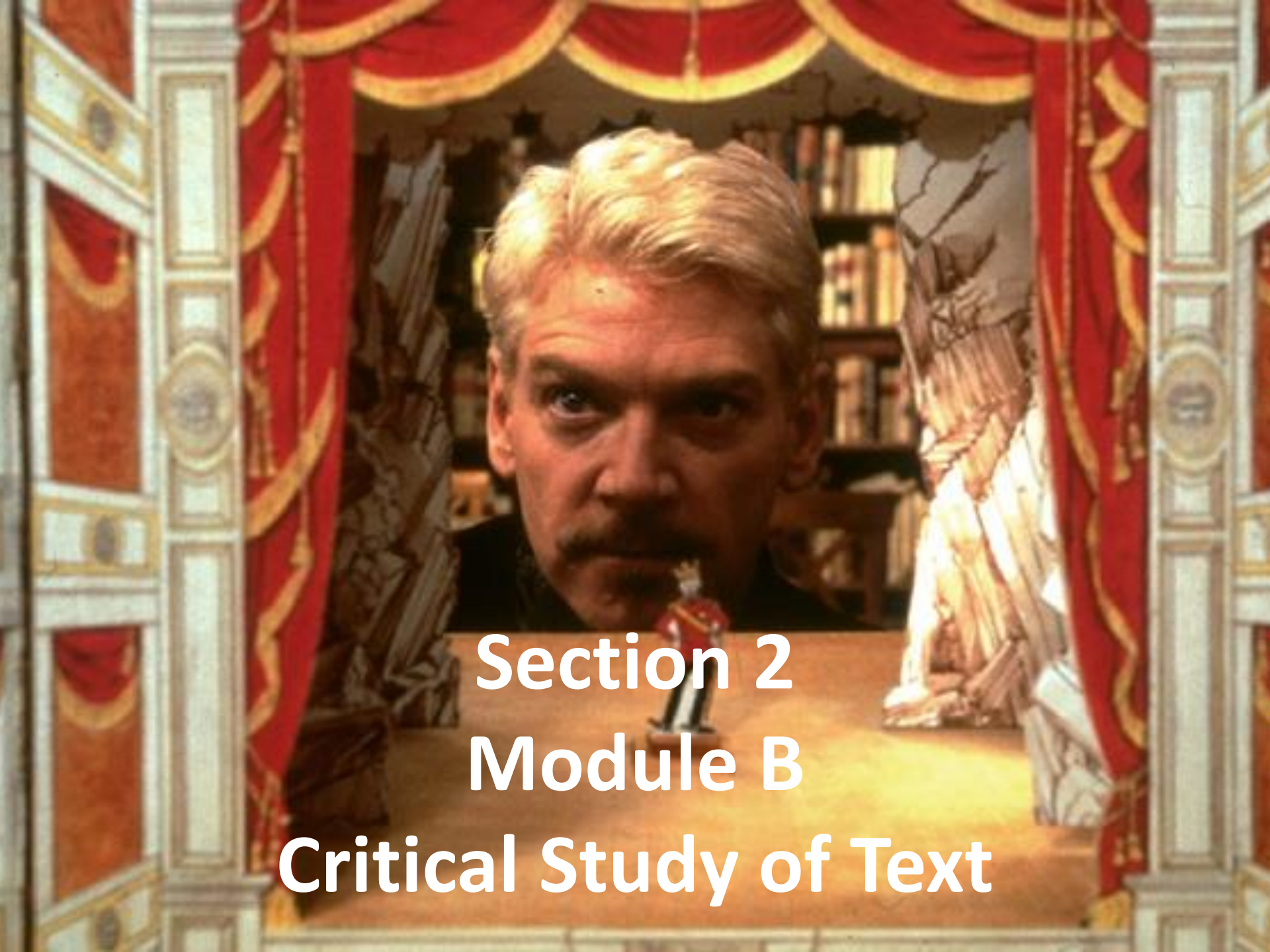
Texts in Time

- How **similar content** in a pair of texts composed in different times and contexts is treated
- Treatment may reflect **changing values** and **perspectives**
- Compare **values, ideas and language forms and features**
- Understanding of **meaning** and **significance** of each text

Module A

For Module A, it is essential to be aware of:

- The **ideas** and **values** that are conveyed in each text
- The **context** of each text and how this has contributed to shaping the ideas and values in each text
- The **form** and **genre** of the text
- **How** specific textual features and techniques have contributed to shaping meaning in each text
- The similarities and differences in the way ideas are conveyed in each text.



Section 2
Module B
Critical Study of Text



Module B: Critical Study of Texts

- Informed personal understanding
- Explore and evaluate a specific text and its reception in a range of contexts.
- Explore the ideas expressed in the text through analysing critically its construction, content and language.
- Examine how particular features of the text contribute to textual integrity and significance.
- Test others' perspectives against their own understanding and interpretations of the text.



The Concepts

- **Engagement:** sense of personal engagement.
- **Distinctive qualities:** ideas, forms and language in a text interact.
- **Characterisation:** Crafting of a character through language.
- **Construction/Textuality:** Form, structure and language.

HSC Rubric

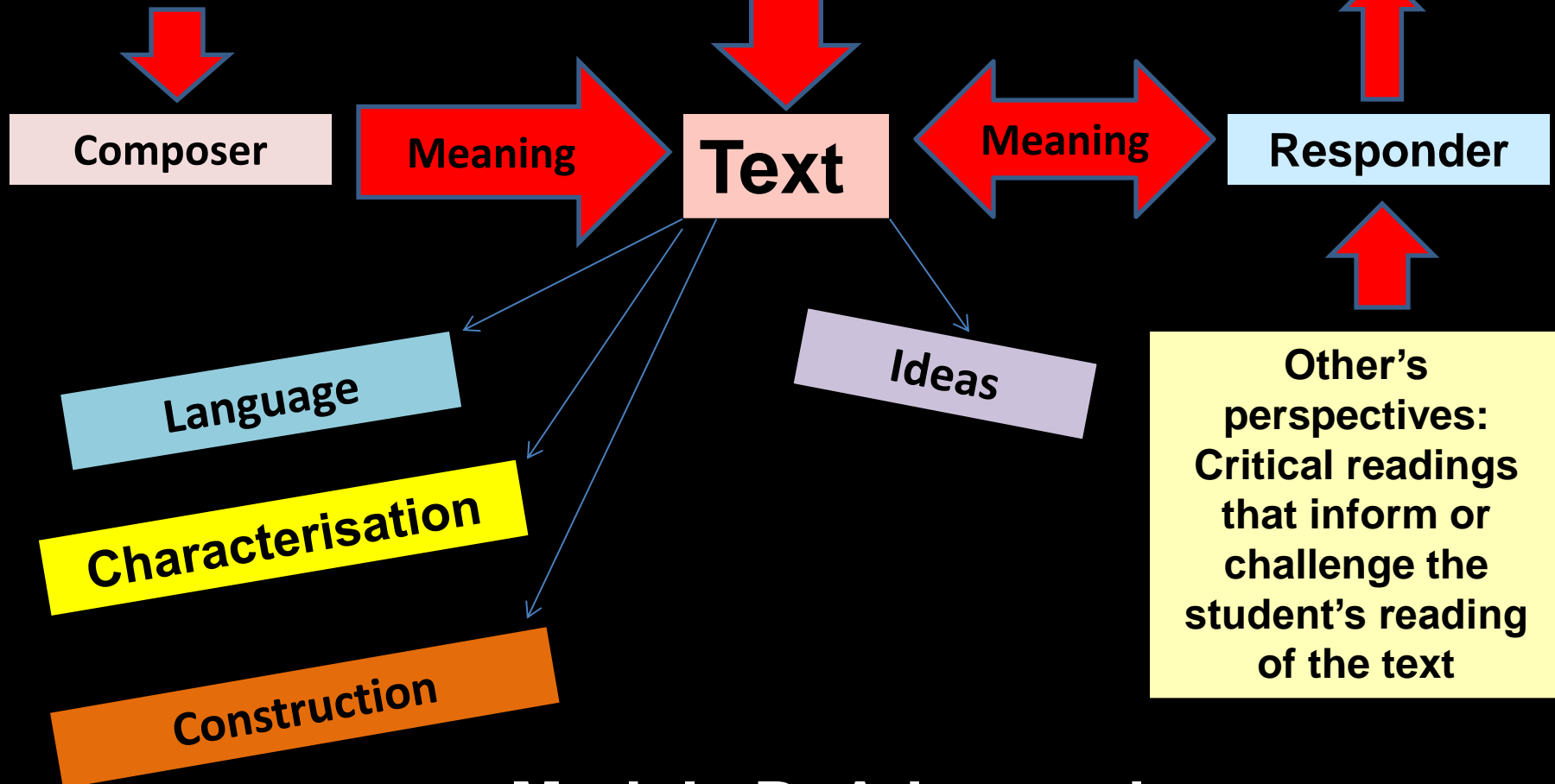
In your answer you will be assessed on how well you:

- demonstrate an **informed understanding** of the **ideas** expressed in the text
- evaluate the **text's language, content and construction**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Context & Perspectives:
personal,
cultural,
historical,
social

Textual Integrity: The unity
of a text; its
coherent use of
form and language

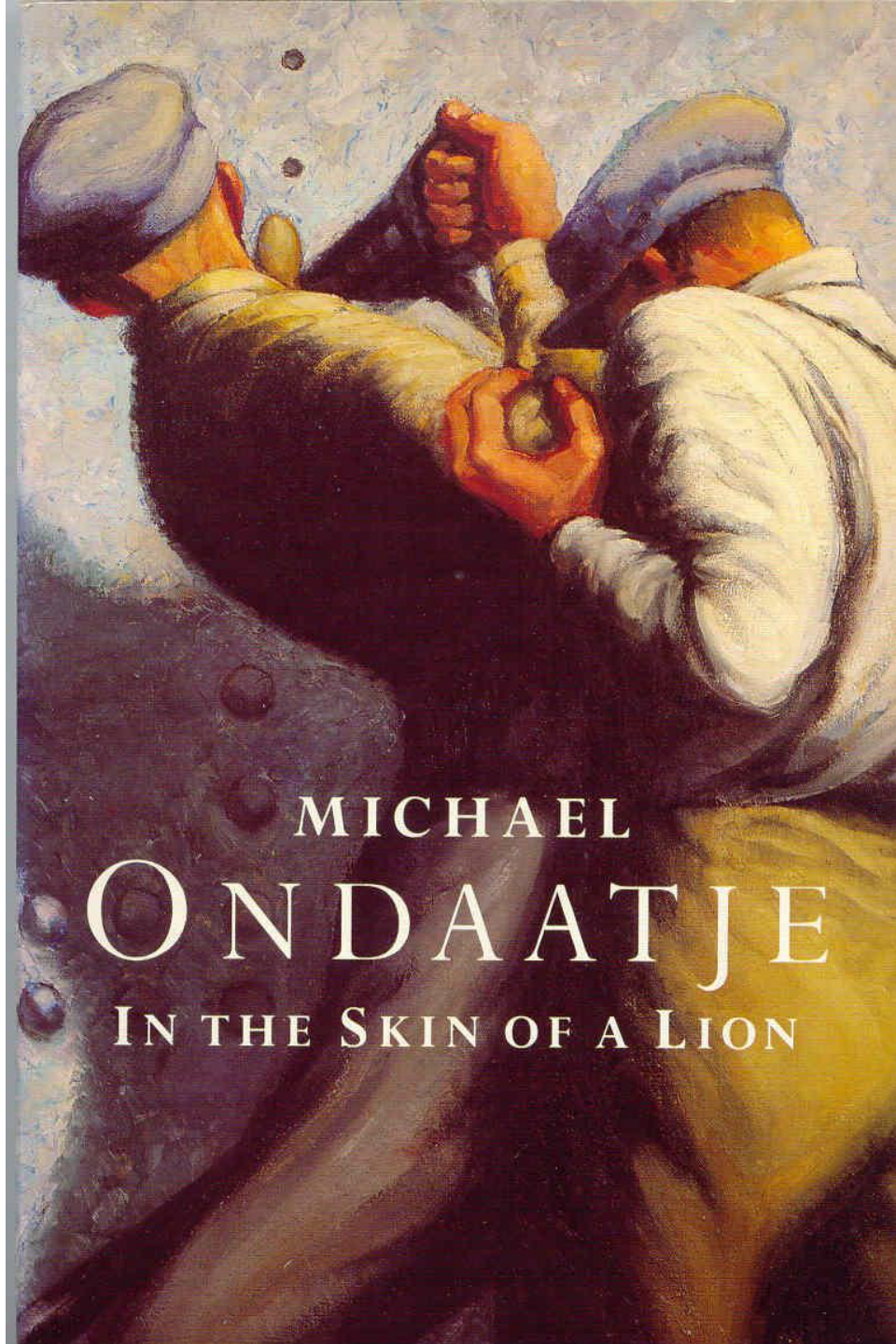
Detailed textual references:
How meaning
is shaped



Module B: Advanced

Approach

- Ideas first
- Artistry
- Characterisation
- Key incidents
- Setting
- Form and structure



Approach

- Personal response informed by critical readings. E.g. McGinn, Coleridge, etc.
- Minor characters
- Trace development of ideas/characters through the entire text



Preparation

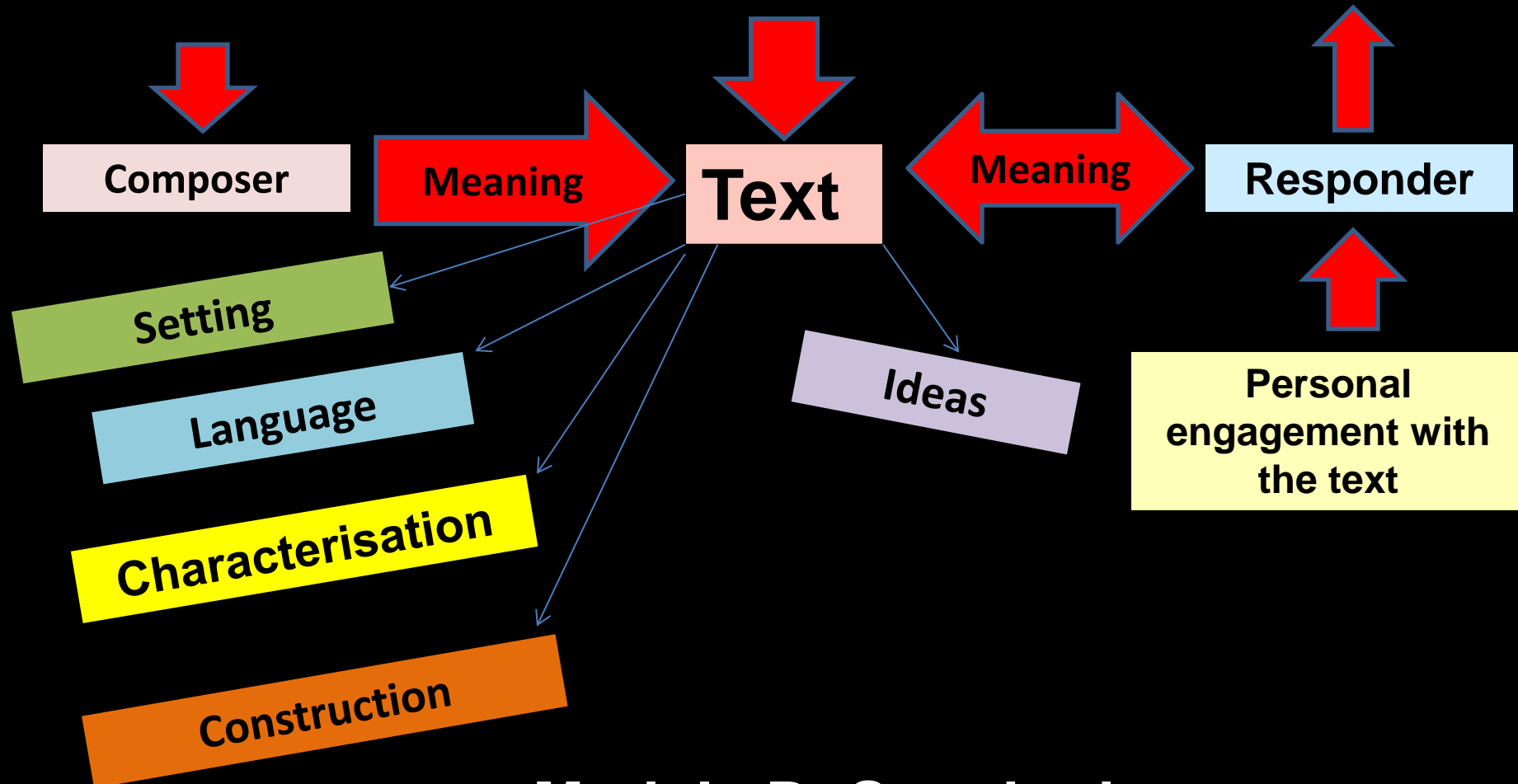
- Audio recordings
- Stick-it notes
- Mud map of the structure
- Edmodo, blog or wall chart
- Rap
- One minute [urceshakespeare.org](http://www.openso■ <a href=)
- [/views/plays/play](http://www.openso)
- [menu.php?WorkID=](http://www.openso)
- [hamlet](http://www.openso)



Context:

**Distinctive
Qualities:** ideas,
forms and language
in a text interact.

**Detailed
textual
references:**
How meaning
is shaped



Module B: Standard

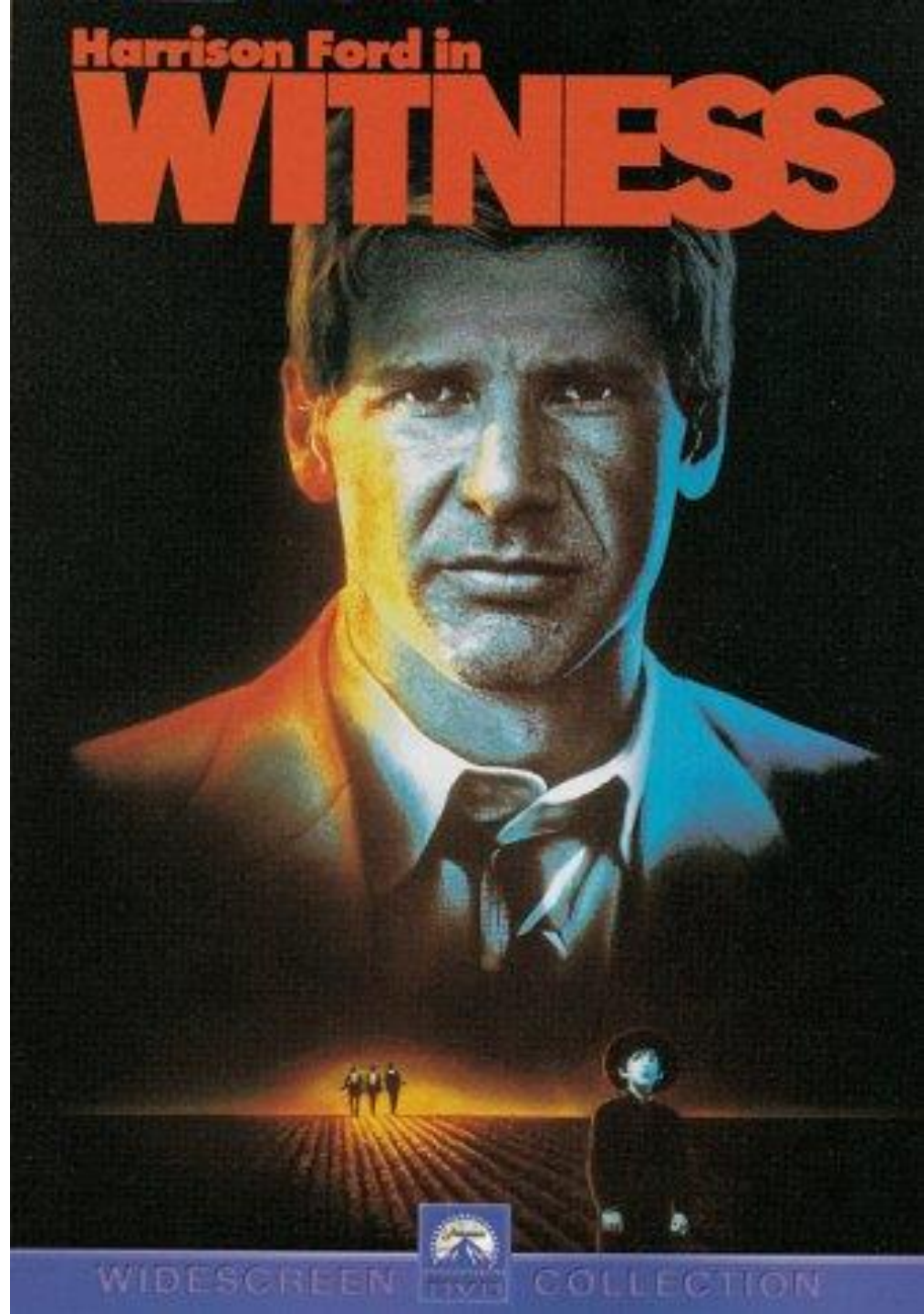
HSC Rubric

In your answer you will be assessed on how well you:

- demonstrate **understanding** of a text's **distinctive qualities** and how these **shape meaning**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Approach

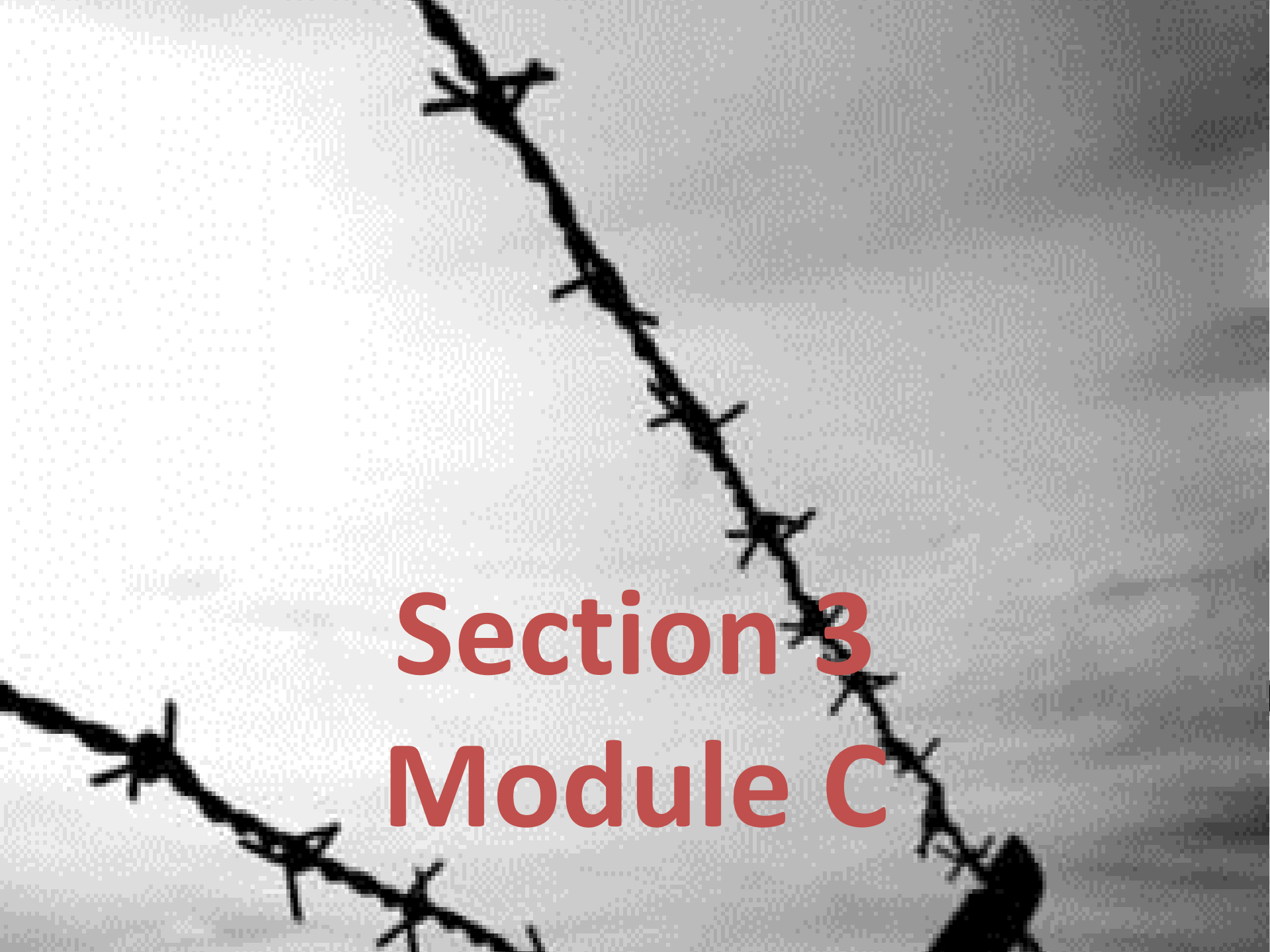
- Ideas first
- Characterisation
- Key scenes and sequences
- Setting
- Form and structure





The Concepts

- **Interpretation:** Explanation of meaning within the context of one's own understanding.
- **Textual Integrity:** The unity of a text; its coherent use of form and language to produce an integrated whole in terms of meaning and value.
- **Characterisation:** Crafting of a character through language.
- **Construction:** Form, structure and language.

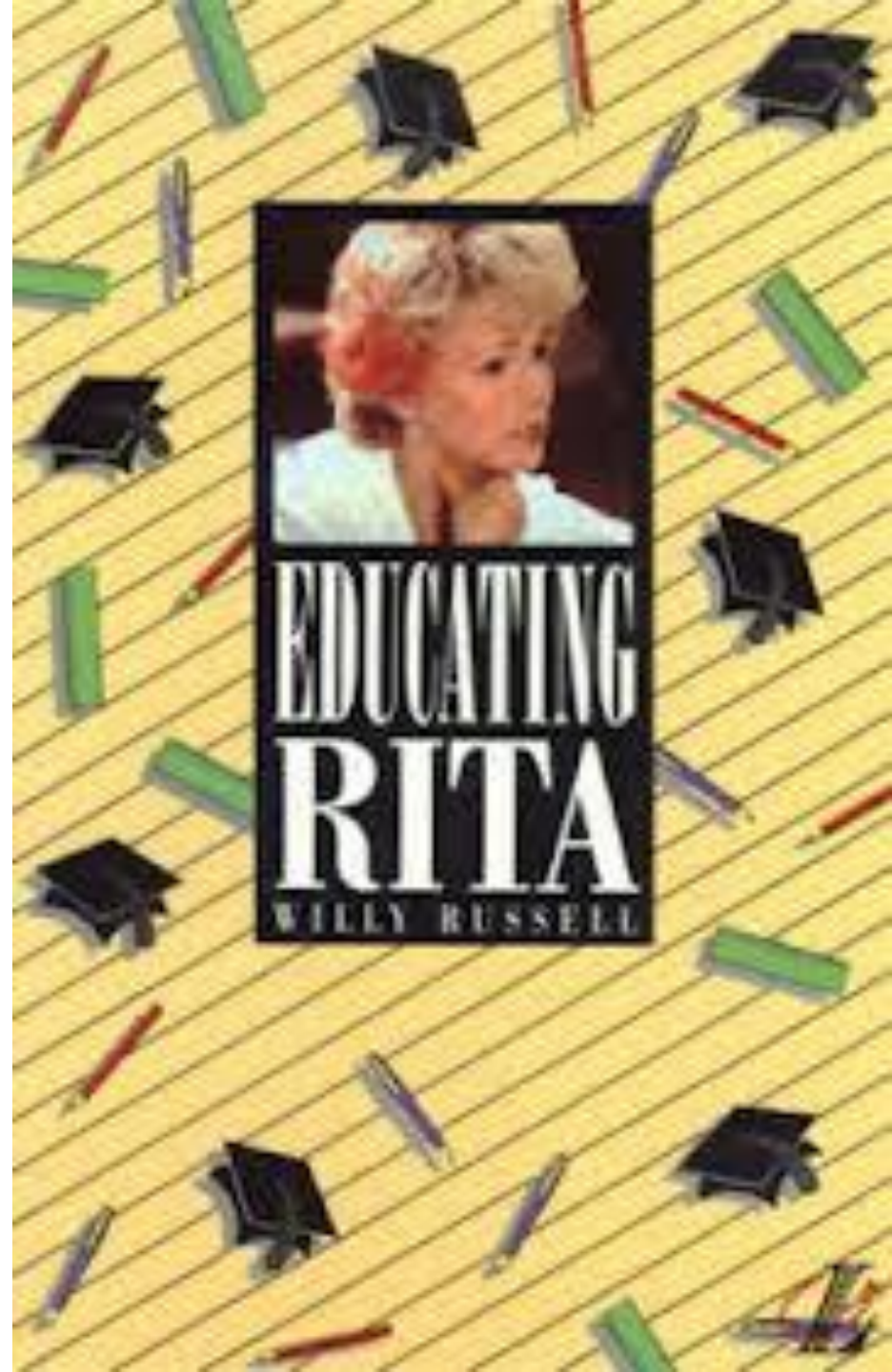
A black and white photograph of a single strand of barbed wire stretching diagonally from the top left towards the bottom right. The wire is silhouetted against a bright, overcast sky with soft, diffused clouds. The sharp, twisted points of the barbs are clearly visible along the main line.

Section 3

Module C

Standard

- Explore and analyse texts used in a **specific situation in society**
- Social and cultural aspects conveyed through language
- Language/theatrical /dramatic/techniques
- Meaning conveyed



Rubric

- Explore and use in **specific situation**
- Ways texts communicate **information, ideas, knowledge, attitudes, beliefs in specific areas of society**
- Language/theatrical /dramatic/techniques
- Meaning conveyed



Marking Guidelines

In your answer you will be assessed on how well you:

- demonstrate understanding of the **ways** texts and **meaning** are shaped by context
- organise, develop and express ideas using language appropriate to audience, purpose, context and form

Key terms from the rubric

- **Specific Situation:** What is the context ? How does it relate to society?
- **Ideas and bodies of knowledge:** What message/s does the text convey? What is its relationship to society?
- **Attitudes:** What expression or outlook is communicated to the audience?
- **Belief systems:** What are the social and cultural aspects of the text? How are they expressed through language?

Elective 1: Global Village

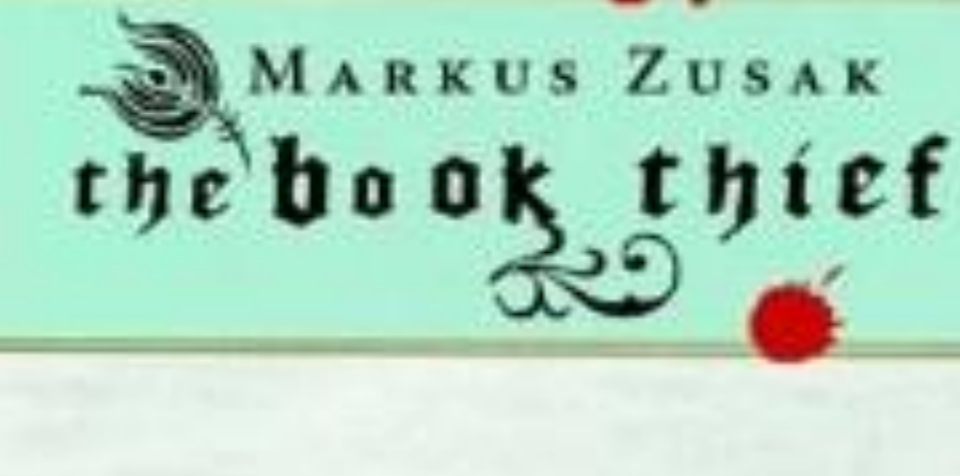
- Individuals and communities living in a global context
- Positive and negative aspects.
- What are the attitudes, values and beliefs?
- Role of technology: ways we communicate, engage and interact



Elective 2: Into the World

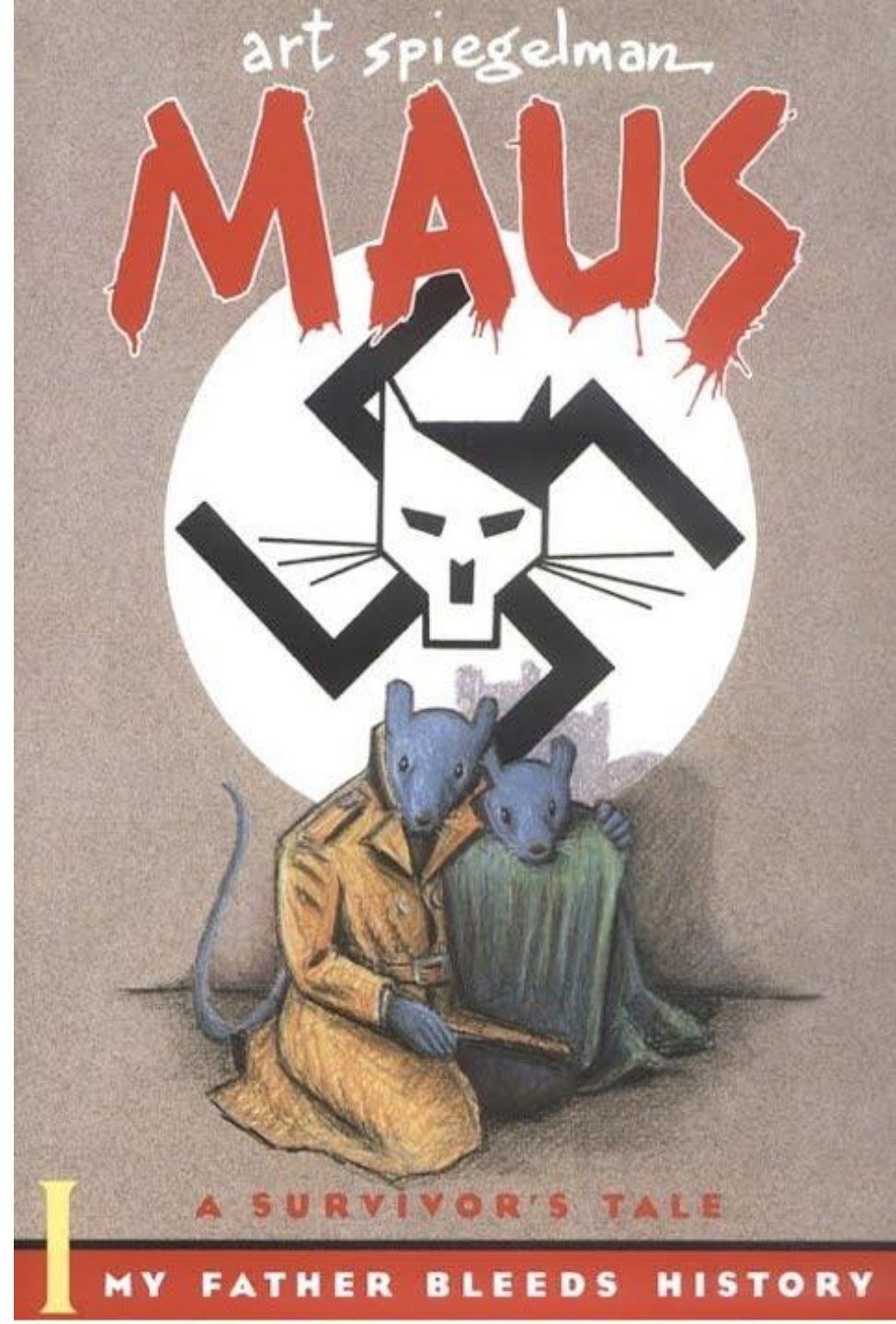
- Aspects of growing up and transitions into new phases of life and broader world.
- Life experiences
- What aspects of growth, change and other consequences?
- What are the different pathways?
- What are the textual features that shape knowledge, attitudes and beliefs?





Advanced

- Representation
- The act – constructedness
- Medium of production and form
- Language/filmic/visual/aural techniques
- Reasons for these choices
- Meaning conveyed



Rubric

- Representations of events, personalities or situations.
- Evaluate **how** medium of production, textual form, perspective and choice of language influence meaning.
- Relationships between **representation** and **meaning**.



Marking Guidelines

In your answer you will be assessed on how well you:

- demonstrate understanding of and evaluate the **relationship** between **representation** and **meaning**
- organise, develop and express **ideas** using language appropriate to audience, purpose and form

Key terms from the rubric

- **Medium of production:** How is this text made? Is it filmed, written, drawn? etc
- **Textual form:** The text type of the work. Is it poetry? A novel? A short film? etc
- **Perspective:** The point of view being offered on the subject by the composer
- **Choice of language:** Language (or filmic, etc) techniques which help the composer to convey their message in this text.

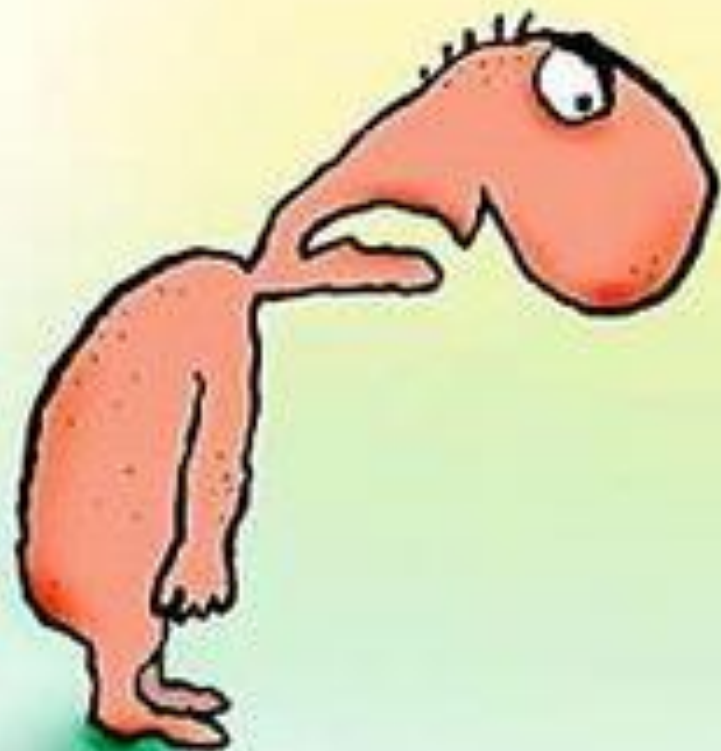
*Although history is perceived to be more credible than memory, in actuality, both the former and the latter act as an interdependent and interconnected continuum in which they aid in the verification of the credibility of particular situations. Both Mark Baker through his text *The Fiftieth Gate*, as well as John Pilger's documentary titled **Year Zero: The Silent Death of Cambodia**, through literary, audio and visual means of representation, exemplify not only the abhorrence of genocide, but also the concept that history and memory act in a symbiotic relationship, amplifying the stark and confronting reality of these situations.*



Module C – Conflicting Perspectives

“We don't see things as they are, we see them as we are” Anaïs Nin.

I don't agree with what you say
and I'll defend to your death
my right to stop you
saying it...



The Suggested Approach

- How conflicting perspectives are represented through an event, personality and/or situation.
- How the act of representation – the form, medium of production and language - is shaped by the experiences, purpose and perspective of the composer.
- The ideas that are conveyed through the representation of the conflicting perspectives.

Conflicting Perspectives

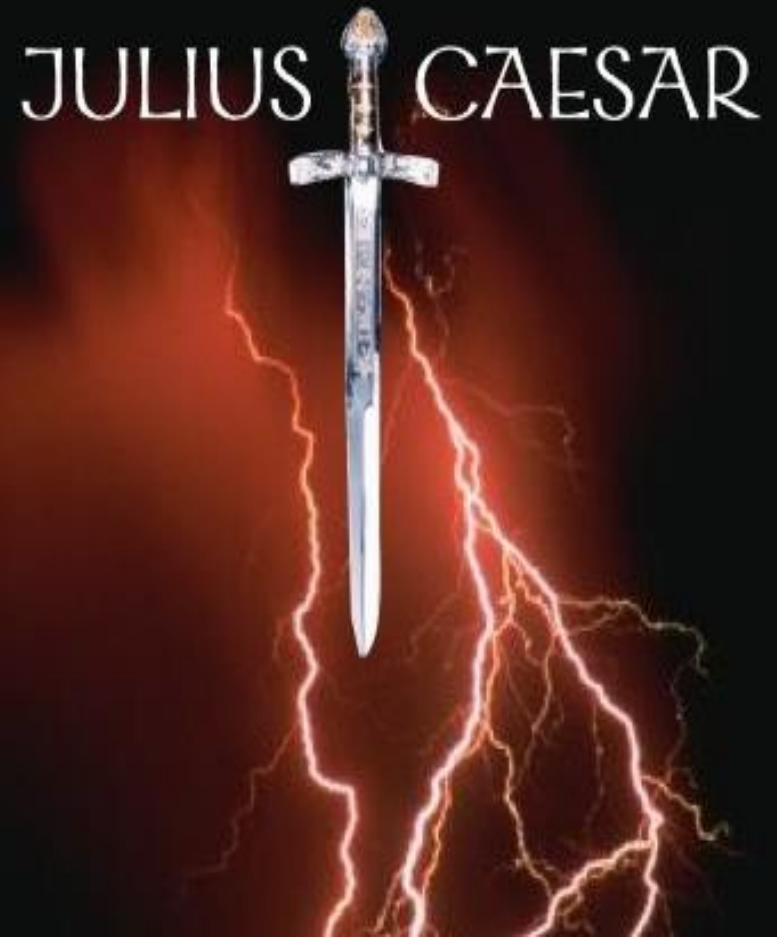
- Represented within the world of the text
- Between characters
- Within characters
- The causes?
- Consequences?



Medium of Production & Form

- **Medium of production:** How is this text constructed – what components?
- **Textual form:** The text type of the work. Is it poetry? A novel? A short film? Why this form?
- ***Julius Caesar*:** A tragedy infused with conflict, dramatic irony, rhetoric...
- **Ted Hughes' poetry:** Confessional poetry – personal, biased, subjective...

WILLIAM SHAKESPEARE



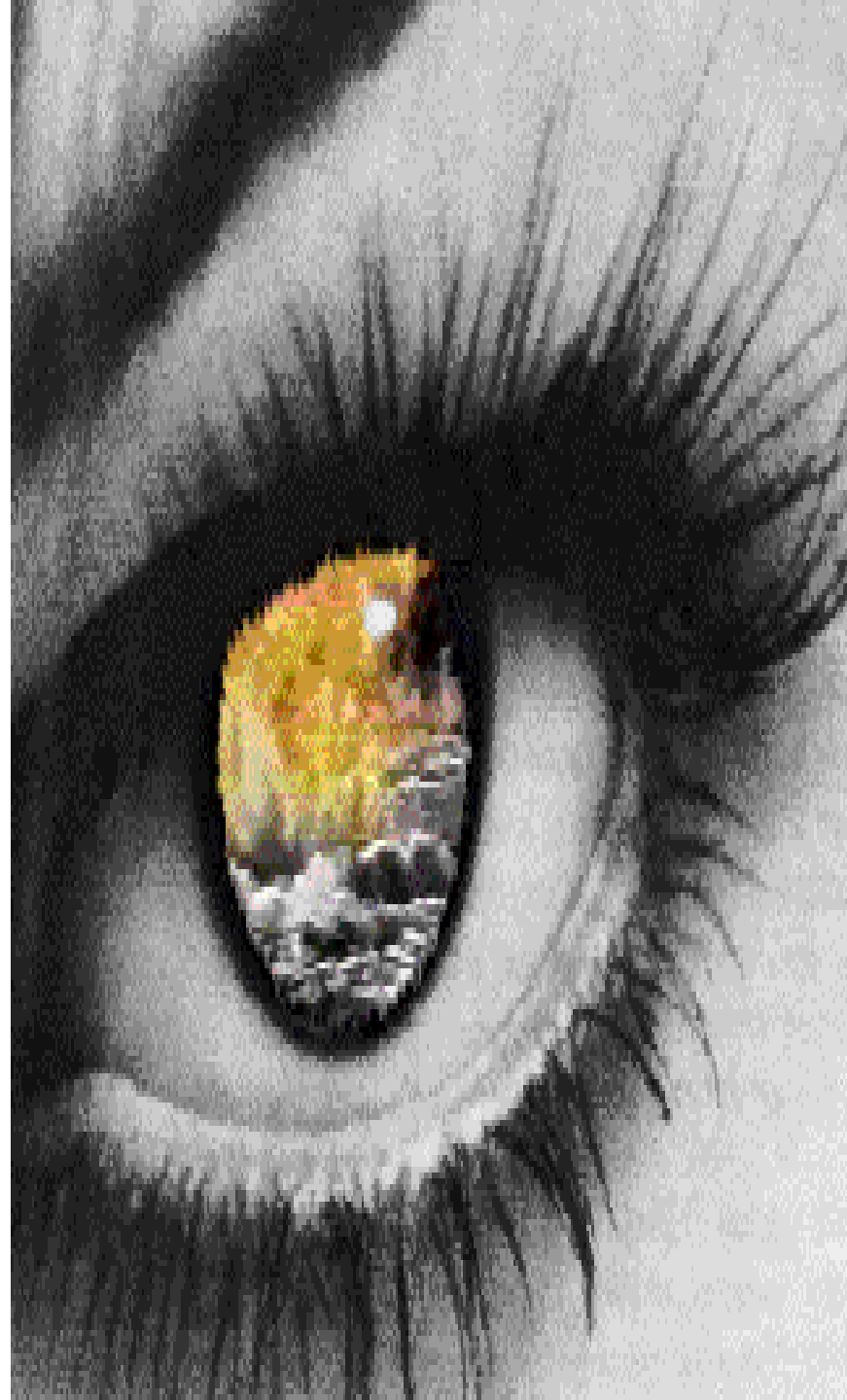
Purpose & Context

- All texts are a deliberate construct
- The purpose of the composer shapes the representation
- Their context and experiences shape their perspective
- Shakespeare: Elizabeth admired Caesar; dangers of civil war – *'What piece of work is a man?'*
- Ted Hughes: Volatile and tragic relationship with Plath; exoneration or reconciliation with Plath and self?



Perspective

- A perspective is a stated or implied way of regarding something and judging its relative importance.
- Objective and subjective; rational and irrational
- Texts expose the complexities and consequences of human perspectives in conflict externally and internally.





Theses – Lines of Argument

When an individual is
driven by fervent
ideology their
perspectives will conflict
with others.

Ted Hughes

- How this shapes the act of representation
- Confessional poetry: intimate, subjective and complex
- Consider the suite



Preparation

- Comparison/contrast columns
- Mind maps
- Learning objects
- Recordings of texts
- Developing a solid general response and then practising being flexible by responding to a range of questions.
- Exercising the hand
- Choice of pen
- Coaching

THE SKY IS THE LIMIT



*When you have a dream, don't let anything dim it.
Keep hoping, keep trying ... the sky is the limit!*
Anonymous

Key Ingredients

- Focussing on the key concepts and demands of the rubrics
- Notes from the Marking Centre
- Annotated exemplar responses
- Practice, practice, practice.....

